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THE NEW YORK



DRAMATIC MIRROR

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HAMMERSTEIN.

The greatest things to him are small,
No scheme too mighty in his head,
Nor does he hesitate at all
Where even "angels" fear to tread—
The Seven Wonders, if you please,
Were just exactly in his line—
Those little jobs of Hercules
Were but a cinch for Hammerstein.

The boasted pluck of Spartan folk,
The nerve that Vikings used to show—
All such look like a hopeless joke
Beside his gorgeous grit, you know—
No politics, nor twist of luck
Can squelch his confidence so fine,
No turn of fate can dim the pluck
Of energetic Hammerstein.

THE MATINEE GIRL.

New York's matinee girls and boys would have given a lot to see the pretty picture that Jessie Milward makes when she stands on a rock in a white gown with a big hat against a background of blue sky and blue sea with a bit of Frenchy green grass and trees off to the right as trim as an impressionistic landscape.

Miss Milward has been making a lightning change from the city to the country each evening, coming on a late train from the theatre and enjoying the early part of the day resting on a big piazza that overlooks the Sound.

She looks exactly like Lady Algy of the play, slim and thoroughbred, and wears such dainty little white gowns that she's like a "Daily Hint from Paris" when she comes in to breakfast mornings.

But she has had an unusually long season, and is somewhat fagged out and quite frail looking in consequence. It seems as though it were something of a mistake to run attractions so long into the Summer as the last weeks in June.

No matter how successful a production may be, the theatres become unbearably warm, and no one but one who has worked on the other side of the footlights, burdened with heavy costumes, wigs, and grease paint, knows what a hot time the June actors have.

Miss Milward sails for home in a few days more. Her naturalness and her refinement won her a place in the hearts of New Yorkers, and we all want her to come back and play with us next season.

In a Broadway cable car the other day I saw Pauline Hall in a gray tailor made gown that was a marvel of fitting, and a little hat that was demure and becoming.

Miss Hall's black hair is short and curly and her face hasn't a line. She looked very happy—that sort of unsmiling happiness which is often more convincing than the toothsome smile—and, of course, she looked as young as when Erminie first charmed New York and the gilded youth of the metropolis called her the Queen of the Dudes.

On the trip downtown a woman came in

carrying a baby, and I noticed Miss Hall's eyes wandering over the small bit of humanity with a look in them that only comes to the eyes of a woman who has a baby herself.

Then the other woman looked up and smiled at the actress as if she knew. There is a certain freemasonry about this mammahood.

It is much more intense than the feeling which the woman who owns a poodle has for another similarly equipped. There is always rivalry about the poodles. Then there are such things as blue ribbons that cannot be contradicted. But babies are uncertain quantities, and when they are new even their own mothers like to discuss them and learn what they mean when they do things.

Bayside, L. I., was treated to a novel bit of extempore theatrical entertainment on the day of the recent encounter between Mr. Fitzsimmons and Mr. Jeffries.

A four-in-hand with a party of Weberfieldians and a few others, including De Wolf Hopper and some of his brother lambs, arrived at the Inn, at Bayside, which is famous for its clam-bakes and other forms of epicurean revels, and proceeded to wile away the afternoon hours with song and dance and merry quip and jest.

Bayside's natives and Summer boarders gathered in the vicinity of the Inn and were entertained as they never were before by the snatches of song and improvised monologue which floated out upon the soft June air.

Bayside was voted to be the most agreeable one-night stand the party had encountered on their travels, and when they finally proceeded on their journey, after lunching luxuriously, they left a reputation behind them which will serve better than a ton of fence posters if they should ever pass that way again.

The Strollers' entertainment at Weber and Field's Music Hall again brought into notice the particularly sweet and tuneful qualities of the music of Richard Henry Warren, who, with Emile A. Bruguiere, Jr., deserves the honors for this part of the satire, *The Rightful Heir*, the book of which was done by J. Cheever Goodwin and Arthur Sturgess.

I have heard many of Warren's composi-

tions played in drawing rooms during the past Winter, and his music is always sweet, original, and has an orchestral effect, even on a piano.

It was two years ago that I heard of an opera which Warren was doing. It was to be produced soon after *The Mouse and the Garter*, which was put on at the Waldorf-Astoria, if I recollect rightly. But it has never happened. I wonder why?

The Strollers has plenty of talent among its members, and it seems to live, in spite of the midnight diet of Welsh racebits, which edible as prepared at the Broadway Club has made the place famous for suppers.

I wonder why it is that when you hear men raving about the cooking of some dish and you inquire about it you are always sure to hear that it is a strictly masculine resort?

A woman isn't supposed to know anything more about good things to eat than a sandwich and ice cream and cake. Yet I know men who can't tell veal from corned beef that talk about cookery as though they could beat Oscar, Ranhofer, and all the rest of the authorities.

I don't accuse the Strollers particularly, for I know there are a few expert cooks among them who can make fricasseed cat taste like chicken *a la creole*, if you give them a chafing dish and a few kind words.

Little Louie Frear, who left the Man in the Moon company because she thought appearing on the roof garden a drop in the theatrical profession, was the last person in the world that one would accuse of having big head, but she certainly had a touch of the dread disease.

Every one liked her quaint songs and her pathetic little manner on the stage, but every one that met her off the stage was disappointed, because instead of being the simple little body she seemed, she was oppressed with this idea of "ART," that puts so many people off the track.

Art is one of the things that do not have to be talked about. Miss Frear said we didn't know how to appreciate an artiste, and other unkind things. "And," said the young man, whom she told these dreadful things to, "as she was exactly the same off the stage as she was on, it was difficult to see where the art came in—at least not spelled with a capital."

There is no pleasanter experience that comes to one during an absence from home than the letters that bring to mind friends who are journeying in other places, or who have made themselves comfortable in town, where the Summer girl corrupts not nor landlords break through and steal.

And among them all the Matinee Girl is able to number so many friends that she knows only through *THE MIRROR*, and yet who send the friendliest and most encouraging messages from Florida to Quebec, saying all sorts of nice things that are all the sweeter, no doubt, because they are undeserved.

From New Orleans a few days ago I received an invitation to go on for a visit, and it was as cordially worded as though the writer had been a friend since childhood. When you reflect that I travel under a *nom de plume* without baggage and frequently in disguise, you can see that an invitation of this sort is what you call a unanimous one.

That is to say, they are willing to take all risks as to age, sex or disposition. No photographs or locks of hair are required, no questions are asked as to whether I am lame, halt, blind, or sound, kind and gentle. There is no string to these invitations. It is a case of come and bring your knitting.

Last week, from Sioux City, Iowa, I had another pleasant missive from a young man who says: "I am trusting to your good nature, which I cannot believe to be only a pen and ink affair," and then he proceeds to give me kind words to the end of the page.

I am afraid that a great deal of the good nature that finds an outlet in what the college boys call "penjuice," is never particularly noticeable in the conduct of the writer otherwise.

It is quite likely that the good-natured writer exhausts his kindest instincts in the end of his pen. It is all on paper, and the more the milk of human kindness ebbs from the stubby point the more inclined the author gets to blow up the cook or kill the girl who practices four hours a day on the piano next door.

People who write, or act, or paint pictures are not, as a rule, given to any over-fund of good nature. And in this way, perhaps, good nature is nowadays reckoned as a cheap sort of a possession. The great people of the world, with the exception of Peter Daly, have not been noted for their good nature. A certain writer said to me the other day that he never wrote long letters or cultivated the art of conversation for the reason that he felt as though he were taking something from his work.

And an artist whose work is only fair in quality said in a company of people the other afternoon that a man who worked in these lines—art, literature, and the theatre—should conserve his ideas, his words, himself, in every way possible; that otherwise his work would lose in quality.

Thank heaven these hideously selfish theories will never get beyond a small band of self-pedestaled egotists. If the clever men and women of the world were all repressionists they would speedily lose the very qualities that make them known and liked for whatever they may be—good, bad or indifferent.

I think myself that there is nothing quite so tiresome as the genius pose, whether it be of the stage, or of the desk or the canvas.

We poor human ants must realize that only the very few have ever climbed the heights. We are like Ibsen's blind men groping in the forest, hearing voices that send us hither and thither, but feeling within us all the horrors of our helplessness.

Therefore the strut, the pose, the habit of genius is wearying, whether you meet it on the Rialto or in the studio. It is the greatest bore of the times. It is almost as bad as the hero attitude.

I haven't much use for heroes myself. They usually dash in and do things once in a lifetime and live on the proceeds forever after. Then they insist on lecturing with stereopticon views of their noble deeds.

I prefer people who spread their goodness out thin and consistently, and are not too good for human nature's daily food. They wear better.

I was talking to a laundress the other day, and before I allowed her to carry away my frilled and fluted frivolities I asked her what her charge was.

"A dollar a dozen," she replied.

"Do you count shirt waists in?" I asked her.

"Yes," she replied; "I live and let live."

I call this the most refreshing kind of heroism to be up against. She was so cheerful that I asked her how many children she had. Cheerful laundresses usually have six.

But she said she was an old maid. And no one will ever hear of her! But the girl who climbed the belfry so the curfew wouldn't ring had a poem written about her and a play to immortalize her, and any number of young recitationists contort themselves showing how she did it.

This country air gives people a wonderful power of reparter. I was driving the other day and stopped at a cottage door to inquire about the rood I should take.

A small baby came out from somewhere and began to play London Bridge under the horse's legs. The horse didn't mind it at first, but finally when the child had tangled itself up in its hoofs a couple of times it began to look around to see what the trouble was.

Then he took a few waltz steps around the baby's head and I got scared. I called out to a boy at the cottage door to come and take the baby away quick or it would get hurt. He never budged.

"Tisn't our baby," he drawled.

Mrs. Brown Potter and Maxine Elliott Goodwin were among the barkeeperesses at the Charity Bazar in London. A published cable report says that the noble Britons insisted on having cocktails that fizzed and putting dashes of nutmeg in the rickeys.

Mary Mannering wasn't at the Bazar, but she may be, as Maxine Elliott has been, hailed as a brand-new American beauty when she arrives on the other side.

It is quite certain that both of the actresses are prettier than that little French vaudeville who was chosen the other day as the prize beauty.

These French actresses get photographs taken in which they are clothed principally in a few yards of cheese cloth, and as a Frenchman raves over every new curve he sees that is different from the last one there is a new beauty in town every week.

We take our American actresses on trust largely, and prefer them photographed with all their clothes on. And we are too sensible as a nation to have beauty shows, for we wouldn't have prizes enough to go around among the pretty women of the stage.

THE MATINEE GIRL.

MARY MANNERING.

The first page of this issue of *THE MIRROR* bears an attractive portrait of Mary Mannering, who, for three seasons, has been growing steadily in public favor on this side of the water. Prior to her debut here, in the Autumn of 1896, she starred in the English provinces, gaining broad experience by playing many Shakespearean and other classic roles. She had barely passed out of her teens when Daniel Frohman saw one of her performances in England and engaged her to play leading parts at the Lyceum Theatre.

Miss Mannering's first appearance here, in *The Courtship of Leonie*, placed her at once in favor with the public, and since that time she has gained more popularity, especially with careful students of the drama, in every part that she has essayed.

During the season that has just closed her most notable performances were in the characters of Rose Trelawny, in *Trelawny of the Wells*, and Anne Singleton, in *John Ingberfield*. As Rose Trelawny Miss Mannering made an impression that will long be remembered in play-loving circles. The part gave her the best of opportunities, and she made the best use of all of them. As Anne Singleton she made an unattractive role reflect her own charming personality to a degree that almost atoned for the dramatist's shortcomings. Miss Mannering will return to New York early in the Autumn, after her usual vacation visit to her home in England.

TEA AT THE ACTORS' SOCIETY.

The first monthly social of the Actors' Society of America occurred at the society rooms on Thursday. Sadie Stringham presided as hostess. Myra Brookes had charge of the tea table, and was assisted by Clara Coleman and Mary Asquith. The following members were also present: Katherine Rober, Belle Gaffney, Mrs. Kate Jepson, Ada Gilman, Cora Williams, Mrs. Annie Mortimer, Lillian Dix, Mattie Keene, Flora Staniford, Eva Westcott, Julia Ralph, Antoinette Walker, Eugenia Besserer, Mrs. Kendrick Seeley, Mrs. John L. Saphore, Katherine Carlisle, and Theresa Newcomb.

CUES.

Eddie Girard and Dan Collyer will star next season in a musical farce, *Whose Baby?*

Edwin Elroy has bought a handsome residence near Rahway, N. J.

Katherine Rober contemplates a trip to London during the Summer.

Achille Alberti and Helen R. Ulrich (Helene Noldi) were married on June 21 in Philadelphia.

Francis Cambello has closed his engagement with Richard Mansfield. Mr. and Mrs. Cambello will soon sail for Europe.

The Rogers Brothers' next season will open at the Victoria on Sept. 18 in John J. McNally's new farce, *The Rogers Brothers* in Wall Street.

A divorce was granted in this city on June 20, separating Isabelle Urquhart from her husband, Guy Standing.

Alberta Gallatin has returned to New York elated over her success in Denver as leading woman at the Tabor Grand, and will remain at her home here for several weeks before going to the seashore for a well earned vacation.

Marie Hargraves-Lyon will soon entertain her uncle and cousin, E. A. Spooner and Etta Spooner, of Cleveland. Miss Spooner recently graduated from Notre Dame Convent.

Selma Herman fell through a cellar door in an Aslury Park drug store last Tuesday and was severely bruised.

Frank J. Cuderman closed with the Peruchi-Belden company at Nashville, Tenn., and left for St. Louis, Mo.

A divorce, separating Dr. William M. Durham from his wife, Arta Bowen Durham, was granted at Atlanta, Ga., on June 20.

LAWYER.—ENTHUSIAST COLLECTION AGENCY, 20 Broadway, St. Paul Building, New York City. Bank references. Established 1891. 100% obtained 60, entire expense. All legal business transacted. Advice free.

tain Lettarchair Liston looked the part to perfection and won favor at once with his audience. His work was refined and forceful. Minnie Seligman as Lady Haddon proved that her capabilities in comedy are as great as in emotional. The Dean Andrews of John Findlay was a delightful character portrayal, as was Agnes Findlay as Hyacinth. As Francis Merivale, Ernest King was satisfactory. Mr. Brown and Laura Case played the juvenile lovers beautifully. This week introduced Charles Abbe in the small part of Jenkins. He made a decidedly favorable impression, bidding fair to become a popular member of this able organization. Percy Winter as Seaton, the solicitor, was artistic to a nicety. Mr. Hill was especially good as his clerk, as was Robert Bell as the Dean's servant. The Three Musketeers 25-1. The evening concert, preceding the performance, given by the noted Horst-Pinney Orchestra, are quite an attraction at this resort.

On and off played to light business at the Broadway 19-24.

The Giffen Stock co. left 19 to play Cripple Creek, Victor, Central City, Greeley, and Cheyenne.

R. B. Mays, treasurer of the Tabor Grand, requested last week. Will Ireland, of the Broadway, succeeds him. R. L. HENBERT.

MINNEAPOLIS.

The Boston Lyric Opera co. opened its second week at the Metropolitan Theatre June 18 in Wang to a large audience. While the production was creditable it was not up to the high standard set by the co. last week, but on the whole it was pleasing. George Kunkel made a fairly satisfactory Wang. John Henderson was an admirable Papat. Katherine MacNeill made a decidedly favorable impression as Widow Frimousse. Josephine Stanton as Mataya made an emphatic hit and renewed her success of last week. Bertha Nelson was a charming Marie. The mountings and costumes were very good. Neill Stock co. 25-1.

The season at the Lake Harriet Pavilion was auspiciously opened 19 by the Merrie Bell Opera co. in Boccaccio, before 3,000 people. While it was not an ideal performance there was much about it to commend. Fanny Meyers made a very effective Boccaccio, displaying a voice of considerable power and sweetness. Eleanor Jenkins as Flametta was received with marked favor. Lottie Kendall was happily cast as Isabella. George Olmi acquitted himself creditably as Price Pietro. Messrs. Lightwood and Young furnished the comedy. The entire proceeds from the performance were turned over to the fund for the benefit of the cyclone sufferers at New Richmond, Wis. La Perichole 26-1.

The Neill Stock co., during its engagement in the Twin Cities, will include several Minneapolis young women, among whom are the following: Tess Maguire, a graduate of the Stanhope-Wheatcroft School in New York city; Ganet Priest, Julia May, Mabel Rainsford Griffith, and Marie Moore.

Manager Theodore L. Hayes, of the Bijou Opera House, in his capacity of amusement manager for the Twin City Rapid Transit Company, is very busy now getting things under way at Lake Harriet. Como Park, St. Paul, and Wildwood, White Bear Lake. The season at the latter place will open about July 1. Phinney's United States Band will be the opening attraction at Como Park. The Twin City Rapid Transit Company is to be congratulated upon securing the services of Mr. Hayes, whose well-known executive ability and persistent energy especially qualify him for the management of enterprises of this kind. F. C. CAMPBELL.

BUFFALO.

The Shubert Stock co. presented All the Comforts of Home at the Star June 19-24 to satisfactory business. The comedy was well mounted and acted in a capable manner, although the co. did not seem quite so much at home as in the dramas so far presented. William C. Masson was the Theodore Bender, and the part just suited him. His work was very amusing. As Tom McDow George S. Probert did well. The part requires much hard work, but Mr. Probert met all requirements. M. L. Alsop made an interesting Alfred Hastings, but he has been seen to better advantage in the previous productions. Sarah Trust was charming as Fifi Orlanski, and Emilie Melville made a decided hit as Josephine Bender. Rosalie Wells, while in a minor part, looked pretty and spoke her lines in a capable manner. The Iron Master 26-1.

The season of Summer opera has closed at the Lyceum; but the house was reopened 20 for a vaudeville and athletic entertainment in which James J. Jeffries was the star. The business done was only fair.

Adelaide Thurston has retired from the Shubert co. During her short engagement here she made many friends by her excellent acting.

Edward Heyd, last season with At the White Horse Tavern, has returned to Buffalo for the Summer.

The referee's report shows that the amount due on the Music Hall mortgage is \$21,752. A sale of the property has been ordered by the court.

Julia Hurley is spending the Summer in Toronto with friends.

Frank David is planning a rather novel outing. He intends to make the journey from Buffalo to Troy on board a canal boat.

John Pay Palmer is in the city. RENNOLD WOLF.

PROVIDENCE.

The Wilbur Opera co. continues at the Providence Opera House and is drawing very large audiences. The long and varied entertainments given by this co. at the very low prices—ten, twenty and thirty—have made it very popular. For the week of June 19 Maritana and The Merry War were given with success. The vaudeville and minstrel parts of the entertainment were also well received. The Royal Middy and Boccaccio 26-1.

Charles H. Baxter, of this city, left 23 for Washington Park, Philadelphia, where he will be associated with C. A. Dunlap's production of The Bombardment of Santiago.

George A. Spink has signed for next season with Rose Melville in Sis Hopkins, A Wise Child. Theatrical matters are very quiet here now, and our amusement seekers have about another week to wait before the shore resorts will be in running order for the Summer. HOWARD C. RIPLEY.

PORTLAND, ORE.

The Marquand and Cordray's were dark June 12-17. The season is practically closed at these theatres until September.

Manager Cordray, of Cordray's, purposes leaving for New York soon. His trip will be to arrange for some big attractions for the '99-1900 season. His bookings are, he says, nearly completed, but his Eastern trip is for some special features.

Ralph E. Moody, of Portland B. P. O. Elks, 142, left 12 to attend the Grand Lodge at St. Louis.

At the McMinnville, Ore., Opera House, 17, a large audience saw a very creditable presentation of the comedy, A Summer's Fancy, by Mrs. Ethel Morris. Jennie C. Anderson, Grace Newell, Grace Sutherland, R. A. Harris, Glen Henderson, and Messrs. Levin, Evenden, and Oliver, under the direction of Percy H. Levin, of St. Louis. O. J. MITCHELL.

DETROIT.

At the Lyceum Theatre June 18-24 the Cummings Stock co. are giving splendid performances of Pink Dominoes. Ralph Cummings in the character of Charles Greythorne does excellent work. It is a role which requires the light touch of the true comedian, and this Mr. Cummings possesses. Harry Glazier as Sir Percy Wagstaff is the right selection for the part, and this may be said of the entire co. The weather being much cooler this week the attendance has

been correspondingly greater. Young Mrs. Winthrop 25-1. Nettie Marshall, in private life Mrs. Robert Cummings, who has been with the Robert Cummings Stock co., Toronto, during the past season, will join the Cummings co. here next week. She will take the part of Mrs. Dick Chetwyn in Young Mrs. Winthrop. KIMBALL.

MONTREAL.

In these days of Summer dullness theatrical news is hard to find.

The Arena Summer Garden has been doing only fair business, but the management hope by providing a really good vaudeville show to make the house the standard Summer place of amusement for the English speaking people here.

Bobby Henders, a very well known figure in theatrical circles here, whose popularity is as large as his acquaintance, is to be married June 22 to Minnie Savage, of this place. Members of the profession who have visited Montreal during recent years and do not remember the ever cheerful Bobby are few, and he will have, in this new and big venture of his, the good will of a host of friends, both professional and otherwise.

CORRESPONDENCE

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Kelcey-Shannon co. gave most enjoyable performances of The Moth and the Flame June 12-16 and The Border Side 17. A Bachelor's Honeymoon 24. The New Dominion 10-15.—ITEMS: The situation at the Burbank Theatre is somewhat uncertain at present. Manager Shaw has relinquished his lease and Managers Morosco, of San Francisco, and Meyerfeldt and Myers, of the Orpheum circuit, are both looking that way. If Morosco secures the house he will run it in connection with the Grand Opera House of San Francisco, and if the Orpheum managers are the fortunate ones they will play first-class traveling cos.—Manager Harry Wyatt, of the Los Angeles, has just returned from an extended business trip to San Francisco in the interests of his house.—Herbert Kelcey gave the mermaids a treat at Santa Monica Beach while here.—Manager Meyerfeldt, of the Orpheum circuit, has been down from the Bay City for a short sojourn at Santa Catalina Island.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Kneisel Quartette June 5. The music-loving people of San Diego are indebted to Ralph Granger, of this city, for a most delightful evening's entertainment. For the ninth annual benefit of the San Diego Lodge, No. 108, B. P. O. Elks, 9, 10 the opera La Fiesla de San Xavier, music by Mr. Owen Foster, of Los Angeles, and book by Grace Bower, of San Diego, was presented. The authors are to be congratulated upon the success of their opera. Crowded houses; delighted audiences.

OAKLAND.—MACDONOUGH THEATRE (Gothlo, Marx and Co., lessees): The Turtle June 10 to large but disappointed audience. Kelcey-Shannon co. 19, 20.—DEWEY OPERA HOUSE (Landers Stevens, lessee): Grand Stock co. presented Hamlet 12-14 to crowded houses; excellent production. Landers Stevens as Hamlet scored a decided success. The Black Crook 19-25.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Henry Miller in The Liars 10; good performance and house. The Turtle 19. Kelcey-Shannon co. 23.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): A Midnight Bell June 12. L. R. Stockwell as Caesar Tidd and Pearl Landers as Dot scored hits. Local minstrels 23.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Kelcey-Shannon co. June 19. A Midnight Bell 20.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): A Midnight Bell to fair house June 15; fair performance.

COLORADO.

ASPEN.—TIVOLI THEATRE (E. C. Rice, manager): The Pringles June 12-15 to good business in The Galley Slave, Little Nell Drifting Apart, My Sweetheart, Monte Cristo, and Mabel Heath.—WHEELER OPERA HOUSE (Billy Van, manager): Dark.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): On and Off June 17.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): On and Off June 18.

CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Maude Adams in Romeo and Juliet June 16.—ITEMS: Francis Carlyle spent Sunday with his family here 18.—The June dinner of the Press Club occurred 17 in the roof-garden of the Sawyer. The dinner was served at 10 p.m. and two hours were passed very pleasantly. The entire co. from the Chutes and Werder's Park were present, their efforts adding to the enjoyment. The souvenir of the dinner was a four-page newspaper edited by the committee and containing "grinds" on the members. Among the guests were Manager Casey, of the New Gilman, Springfield; Manager Barnard, of the Hartford Base Ball Club; and J. Claude Gilbert, associate manager of the Russell Lyceum, New Britain.—E. J. Dooley, formerly leader of orchestra of the Hartford Opera House, has been appointed manager of the new theatre to be opened at Albany next season. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Maude Adams June 17 in Romeo and Juliet. Yale Glee and Banjo Club 27.—ITEMS: The usual Summer concerts by Atwater's Band are proving very attractive and are listened to by crowds daily.—Manager V. Bunnell, of the Hyperion, will tour New England during the Summer for the purpose of visiting the theatres and seeing things new and interesting for the Hyperion, which will be brightened up considerably during the vacation months.—Manager Bunnell will not go abroad this Summer, but will remain at Southport, where he can have an eye over his theatrical interests.—(Owing to the cool weather the season at Lighthouse Point has not yet opened. July 4, it is stated, will be the opening date.—Mrs. S. Z. Felt and family will spend a part of the Summer at Litchfield. JANE MARLIN.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weiss, manager): The engagement of the Brinkley Opera co. terminated June 17, the cause being lack of patronage. The co. distanced with the evening performance 17, the leading members leaving for New York 19. The chorus were left in the city. The local management, assisted by Charles D. Coburn, formerly manager of the theatre, arranged a benefit performance for the chorus people 21. The house was packed to the doors.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Wakefield-Andrews Opera co. June 22.

ILLINOIS.

FREEDPORT.—GRAND OPERA HOUSE (Knott and Hildreth, managers): Season closed. A strong vaudeville bill has been booked for 3-8 (street fair week). The season at the Grand has been a very successful one.

INDIANA.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Keystone Dramatic co. finished a week's engagement June 3; co. excellent; business fair. Plays presented: The Senator's Daughter, The Man from Japan, My Mother's Husband's Boy, The Heart of the Mountains, Dixie Land, and The Mystery of Woodlawn.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The United Commercial Travelers (with headquarters in Sioux City) gave a big minstrel

performance June 19 for the benefit of the Babies' Home (local), netting some \$550. An excellent first part was given and the olio consisted of a number of very clever turns, among others being a laughable Irish sketch by Harry Streif, a former professional. In addition to the \$550 donated the Babies' Home the traveling men sent \$50 to the Herman, Neb., cyclone sufferers.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Labadie's Faust June 18; fair house, good co.—ITEM: Manager Parker went to Winona, Minn., 18 to be present at the graduation of his daughter.

KANSAS.

TOPEKA.—GARFIELD PARK CASINO (John Marshall, director; O. T. Crawford, looking agent): Forrest Huchner Dramatic co., which made such a fine artistic impression the previous week held over June 12-17 for a second week's trial of our weather, which proved as rainy and disagreeable as its predecessor. The co. is a very strong one, but the audiences only averaged up fairly, one night being lost entirely by rain and the others being so threatening as to deter any but the most determined pleasure seekers. The repertoire was After Twenty Years, The Innocent Mr. Smith, The Lost Paradise, and The Little Duchess, and all were well played. The coming week will be dark, except for the usual concerts by Marshall's Military Band. THOS. R. HYATT.

MUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Madison Square Theatre co. 3-8 will close the local season, after which house and stage will be remodeled and enlarged, the seating capacity being increased from five hundred to one thousand.

KENTUCKY.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Heffner, manager; Robert Maxine (local), manager): Warland and Graham, June 14 to S. R. O. The cast played as well as seem almost a professional one. Kathryn Gibbons as Rosalie and R. A. Van Derveer as the count deserve special mention.

PADUCAH.—LA BELLE PARK (Simons and Malone, managers): The stock co. presented Married for Money and Caprice to good business June 12-17.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Bangor Stock co. changed to double bill June 15 of The Open Gate and Is Marriage a Failure. Jim Peumay was put on 19 for three nights, to be followed 22 by Heats of Steel for remainder of week. Co. is all that could be desired and give a splendid entertainment, but so far the patronage has been only fair, due probably to the warm weather and the novelty here of a Summer amusement season.

ROCKLAND.—FAREWELL OPERA HOUSE (R. H. Crockett, manager): Kennedy Players opened June 19 in She Couldn't Marry Three for a week of repertoire and the Opera House was packed in honor of Mr. Crockett, who made his first appearance as manager; co. good. Frank De Lydston 3. Donnelly's Minstrels 15 cancelled. Morrison Comedy co. 17-19.

PORTLAND.—CAPE ELIZABETH.—MCCULLUM'S THEATRE (Bartley McCullum, manager): Alabama June 19-24 to large audiences.—PEAK'S ISLAND.—GEM THEATRE (James O. Bartows, manager): The Wife 19-24 by strong cast; attendance good.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Kennedy Players June 26-1.—ITEM: Mr. and Mrs. Harry Carleton are at their cottage at Northport.

OLDTOWN.—CITY HALL (Gates and Co., managers): Joshua Simpkins June 21.

MASSACHUSETTS.

FITCHBURG.—ITEM: The new Cumings Theatre, now building, will be managed by George E. Sanderson, who for the last three seasons has managed so successfully the Town Hall and Opera House at Leominster. Mass. Mr. Sanderson has a large acquaintance in the profession and his selection as manager is a most popular one. He already has some excellent attractions booked and the coming season at the new theatre, which will be ready for the opening late in the Fall, should certainly be a most successful one.

WORCESTER.—PARK THEATRE (Shea and Wilton, managers): Pawn Ticket 20 June 19-24, offering of the Wilton Stock co., did not win the golden opinions of its predecessors, although business, if anything, was a trifle better. The play was responsible, as the co. did excellent work. Lola Morrissette as Meg Gilbert Ely as the Jew, Kendall Weston, Marie Casmere, and Alice Pennoyer all deserve especial mention. The Runaway Wife 26-1.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Lennon Stock co. filed a successful week June 12-15 and gave satisfaction. Plays presented: Man and Master, The Big Bonanza, A Soldier's Sweetheart, The Prince of Liars, East Lynne, and vaudeville.—ITEM: Alterations in the stage, scenery, etc., for next season have commenced.

GRAND RAPIDS.—POWERS (O. Strat, manager): The Wilbur-Kirwin Opera co. opened its final week June 19 with The Mikado before a fair audience. The Two Vagabonds, The Merry War, and The Mascot fill out the week. The co. is strong, especially so J. C. Harvey and Harold Gordon.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Edison photograph June 16, 17 to fair houses, giving satisfaction. Cornell Concert co. under canvas 30-1.

OWASSO.—ITEM: Mr. and Mrs. Frances Labadie are visiting Mrs. Labadie's mother, Mrs. Rowell, here.

MINNESOTA.

PIPESTONE.—FERRIS GRAND (W. H. Smith, manager): Beggar Prince Opera co. June 15; large and delighted audience. Vincent Stock co. 17 to the largest audience in the house since the opening night. Same co. 23-24. The New World 28.—NEW OPERA HOUSE (R. W. Ashton, manager): Dark.—ITEMS: Assistant Manager W. C. Briggs, of the Ferris Grand, left 15 for an extended visit to London, England.—Mrs. Holt, of Sioux Falls, is drilling a home talent cast of one hundred and fifty for The New World.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Davis and Busby's U. T. C. to large audience June 10; co. fair. Beggar Prince Opera co. opened for a week June 19 and made a good impression in Said Pasha.—ITEM: Manager Davidson has tendered the use of his theatre to the ladies' organizations of this city. They will give an entertainment for the benefit of the New Richmond, Wis., cyclone sufferers.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Dark.—AUDITORIUM (Hoefler and Smersch, managers): Andrews Opera co. presented Martha June 17 to small house, closing their season; performance was fair. Myrta French was especially good.

DULUTH.—LYCEUM (E. Z. Williams, manager): Roland Reed in The Wrong Mr. Wright June 13; S. R. O.; entire satisfaction. Local minstrels 15; house packed. Elks' burlesque circuit 22-24. Walsh-MacDowell co. 26, 27.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): Labadie's Faust June 15; good business; general satisfaction. Season closed. House will reopen Aug. 25 with Marie Lamour in A Wise Woman.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Labadie's Faust 21.

MONTANA.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): The Moth and the Flame 8.

BUTTE.—GRAND OPERA HOUSE (Park and McFarland, managers): The Moth and the Flame 5-7.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): MacDowell-Walsh co. June 10. Season closed.

NEBRASKA.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Jensen's Comedians June 21.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Our Regiment (local) June 15; S. R. O.; surprisingly good performance. Godfrey's Band 28.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Sawtelle Dramatic co. June 20-1 canceled account illness of Mrs. Sawtelle.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (F. F. Proctor, manager; P. F. Nash, resident manager): The only place of amusement that is open is crowded twice daily. Mr. Bond tried the experiment last season of having a Summer comedy co., and so well pleased were the audiences that it has ceased to be an experiment. It is a decided success so far and bids fair to continue so. The bill June 15-17 consisted of Estelle Johnstone's one-act play, Liz, played by Ellen Rowland, William Courtenay, and Louis Albion, and F. C. Burnand's three-act comedy, Betsy, which required the full co. The strength and talent of the combination were fully tested 19-21 when London Assurance was produced, and a more finished performance has seldom, if ever, been seen here. Large audiences were the rule. A glance at the cast is sufficient to show what the performance was. Francis Kingdon was Sir Harcourt Courtly; William Courtenay, Charles Courtly; Max Harkaway, John Ferris; Dolly Sparker, Louis Albion; Dazzle, Fredric Bond; Mark Meddle, Gustave Frankel; Cool, Charles Halton; Martin, Robert Smiley; Lady Gay Sparker, Adelaide Keim; Grace, May Sargent; Pert, Eva Vincent. The specialties were Mabel Taylor King, contralto singer, and John Conlan, Irish comedian. The Goose with the Golden Eggs and An Arabian Night 22-24.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The Shubert Stock co. appeared in all the Comforts of Home June 19-24 and business was large throughout the week. The co. is to be commended for the general excellence of its work. Turned Up 26-1.—LYCEUM THEATRE (A. E. Wolff, manager): Nordeck was presented by the stock co. before fair houses 19-24. Little Lord Fauntleroy 26-1.—ONTARIO BEACH: The Broadway Opera co. in The Highwayman attracted large and delighted audiences 19-24. The co. is evenly balanced and the engagement was highly successful.—ITEMS: The old Wonderland Theatre has passed away and in its stead is the Empire Theatre. Harry C. Jacobs, under whose management the house will be, will offer the best farce-comedies, vaudeville, burlesque, and dramas procurable. The house has been thoroughly overhauled, its seating capacity enlarged, new scenery, new seats, new draperies added, and the general interior of the house completely changed. The house will open Sept. 1. Popular prices will prevail.—The Cook Opera House is rapidly nearing completion. When opened it will surprise its many patrons. Its seating capacity will be nearly doubled.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Dark.—BROADWAY THEATRE (George L. Corliss, manager): Dark. The Brownies (local), direction of H. E. Brayer, June 29, 30.—ITEM: The Summer Opera season that was to have begun 3 has been postponed.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Maude Ulmer-Jones concert June 12 to fair business. Walsh-MacDowell co. 19, 20. The Moth and the Flame 10. Frank E. Long co. 24-29.

ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): MacDowell-Walsh co. June 21. Kelcey-Shannon co. 11. Frank E. Long co. 17-22. Lined 24-29.—ITEM: Former members of Grand Forks Lodge No. 255, B. P. O. E., are at the St. Louis convention. Before leaving Manager Walker presented them with a check for \$50.

OHIO.

URBANA.—ITEM: Market Square Theatre, owned by the city of Urbana, was leased June 19 to Frank McAdams, the highest bidder, for \$480 a year. The bid of the former manager, H. H. Williams, was \$420, and that of Frank Patrick \$455. George E. Pence, formerly assistant manager of the Market Square and the Bennett Opera House, with manager Market Square for Mr. McAdams, E. C. Chevelier, the scenic artist, has the contract to paint a new advertising curtain for the theatre. W. H. MCGOWN.

LIMA.—FAWROT OPERA HOUSE (H. G. Hyde, manager): Elks' minstrel 14 cancelled; house filled to overflowing. The Van Dyke and Eaton co., after an absence of two weeks, returned 19 and began a third week's engagement, opening with Rip Van Winkle to S. R. O.—ITEMS: Walter S. Baldwin was in the city several days week of 12. He left to join Mrs. Baldwin (Pearl Melville) at Denver, where she has been for the past season for the benefit of her health.—E. W. Maxwell, of the Baldwin-Melville co., is home for the Summer.

BELLEFONTAINE.—ITEM: S. R. Thompson and Frank Whitehill have leased the Grand Opera House for a term of years. Mr. Whitehill has been connected with the theatre ever since its opening. For twelve years he has been stage-manager.

PIQUA.—MIDWAY PARK (C. C. Sank, manager): Barlow Brothers' Minstrels June 19-24 opened to crowded house and gave a good performance.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Waite's Opera co. June 26-1.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): A full house greeted the Choral Society in The Golden Legend June 8.

PENNSYLVANIA.

LANCASTER.—CONFETO PARK THEATRE (Lancaster Traction Co., managers): The Palmer Opera co. pleased very large audiences June 19-24 in Fatinitza. The characters were satisfactorily assumed by May Good, Julia Glover, Herbert Salinger, Charles P. Byers, Walter A. Lawrence, John J. Martin, Sam P. Cutter, Charles J. Wilson, and Frank S. Dearduff. Fred C. Palmer is stage manager, and Chris Burger musical director. The performances are continuous, members of the co. doing vaudeville turns between the acts. Billie Taylor 26-1.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Buhl, manager): James T. Kelly's New York Stars June 12-17 to good business; pleased audiences. Sevengala 19-24; fair business.—VALLA-MONT PARK (Stein and Brocius, managers): Clara Turner co. in The Gay Mr. X. What Happened to Smith, The Diamond Robbery, Miss Columbia, U. S. A., and The Little Ferrett to fair business 12-17; audiences pleased.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Tommy Shearer co. opened a return engagement June 19 to good-sized audience; rest of week light houses prevailed on account of warm weather. A Day of Reckoning, Little Miss Military, Dangers of a Great City, and Cyrano de Bergerac were presented.

CARLISLE.—NEW OPERA HOUSE (Marklev and Appell, lessees): Season closed.—CAVE HILL PARK (James O'Hara, manager): Ideal Novelty co. gave satisfaction to big business June 12-17. In the co. were the Three Harrises, Lester and Jerman, the Three Nadas, Frank and Grace, Graham, and Tommy Harris. Velepo Stock co. 19-24.

ERIE.—ITEM: John E. Boyle, press agent for Foran and Sells Brothers' Circus, was here recently arranging details for the show, which is to appear here at Mr. Boyle is a former resident of this city and received a royal welcome from his numerous friends.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Tommy Shearer co. June 12-17 to good business. Plays presented: Cyrano de Bergerac, Dangers of a Great City, A Coal Black Lady, The Day of

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VAUDEVILLE PERFORMERS' DATES.

(Continued from page 19)

Lorenz and Vani—Forest Park Highlands, St. Louis, June 19-1.
 Lina and Vani—Ferris Wheel Park, Chicago, June 26-1.
 Levey, Ethel—Keith's, Philadelphia, June 26-1.
 Lloyd, Annie—Lancaster, Pa., June 26-1.
 Leslie, Kitty—Forest Park Highlands, St. Louis, June 26-1.
 Leonidas, Prof.—Aerial Palm Garden, N. Y., June 19-1.
 Linton and McIntyre—Keith's, New York, 10-15.
 Leon Sisters—Pastor's, N. Y., June 26-1.
 La Velles, The—Pastor's, N. Y., June 26-1.
 Lohman, Lillian—Central Palace Roof-Garden, N. Y., June 26-1.
 Lambert, Nora—Casino Roof, N. Y., June 26-1.
 Los Talpas—N. Y. Roof-Garden, June 26-1.
 Lewis and Blakely—Palace, N. Y., June 26-1.
 Lewis, Baby—Ferris Wheel Park, Chicago, June 26-1.
 Libby, J. Aldrich—Chester Park, Cincinnati, O., June 26-1.
 Lavender and Thomson—Keith's, Boston, June 26-1.
 La Noles, The—Norumbega Park, Boston, June 26-1.
 McBride and Goodrich—Pastor's, N. Y., June 26-1.
 Mortimer and Darrell—Pastor's, N. Y., June 26-1.
 Muro Prince—Pastor's, N. Y., June 26-1.
 Moore, Annabelle—Casino Roof, N. Y., June 26-1.
 Minty Sisters—Casino Roof, N. Y., June 26-1.
 Mitchell, Kitty—N. Y. Roof-Garden, June 26-1.
 Mansfield and Wilbur—Keith's, New York, June 26-1.
 McNish and Albino—Keith's, New York, June 26-1.
 Melera, Dave—Palace, N. Y., June 26-1.
 Mack, George—Palace, N. Y., June 26-1.
 Mack and Day—Keith's, Philadelphia, June 26-1.
 Magill, Alice—Aerial Palm Garden, N. Y., June 26-1.
 Mantell, Robt. and Co.—Chicago O. H., June 26-1.
MONROE AND MACK—Keith's, New York, June 26-1, Keith's, Philadelphia, 3-8.
 Mudge and Morton—Jamestown, N. Y., June 26-1.
 Melville, Rose and Co.—Keith's, New York, June 19-1.
 Meidon, H. Percy and Co.—Keith's, New York, June 26-1.
 Miles-Stavodale Quintette—N. Y. Roof-Garden, June 19-1.
 Manhattan Trio—N. Y. Roof-Garden, June 19-1.
 Morin, Pilar—Madison Roof-Garden, N. Y., June 24-1.
 Monte Myro Troupe—Madison Roof-Garden, N. Y., June 24-1.
 Macarte Sisters—Forest Park Highlands, St. Louis, June 19-1.
 Murray and Lane—Chester Park, Cln., O., June 19-1.
 Mack and Fenton—Casino Park, Utica, N. Y., June 26-1.
 Mack and Armour—Clinton Park, Chicago, June 26-1.
 McIntyre and Heath—Grand O. H., Pittsburg, June 26-1.
 Martelles, The—Duquesne Garden, Pittsburg, June 26-1.
 Nawns, The—Keith's, Boston, June 26-1.
 Nichols Sisters—Keith's, New York, June 26-1.
 Nosses, Five—Riverside Park, Saginaw, Mich., June 25-1.
 O'Brien and Havel, Brighton Beach Music Hall, N. Y., June 26-1.
 Orlitta and Lawrence, Brighton Beach Music Hall, N. Y., June 26-1.
 Osterman, Kathryn—Keith's, New York, June 26-1.
 Olifans, Tom—Chicago O. H., June 26-1.
 Olivette, Baby—Chicago O. H., June 26-1.
 Papinta—Shea's, Buffalo, June 26-1.
 Phasey Troupe—Casino Roof, N. Y., June 26-1.
 Paspaparts, The—Keith's, Phila., June 26-1.
 Pascatel—Chicago O. H., June 26-1.
 Patters, The—Norumbega Park, Boston, June 26-1.
 Polk and Kollins—Fairmount Park, Kansas City, June 25-1.
 Rappo Sisters—Haltworth Garden, Cleveland, June 26-1.
 Robyns, Mr. and Mrs. W.—Keith's, N. Y., June 26-1.
 Reynolds, Gertie—Casino Roof, City, June 26-1.
 Rinehart, Stella—Palace, N. Y., June 26-1.
 Robetta and Doretta—Forest Park Highlands, St. Louis, June 26-1.
 Rawlston, Zelma—Aerial Palm Garden, N. Y., June 26-1.
 Rose, Julian—Ferris Wheel Park, Chicago, June 26-1.
 Reid and Gilbert—Keith's, Boston, June 26-1.
 Raymond, West and Little Sunshine—Point of Pines, Boston, June 26-1.
 Reed, Prof.—Norumbega Park, Boston, June 26-1.
 Rigby, Arthur—Proctor's, N. Y., June 26-1.
 Redding, Francesca—Orpheum, San Francisco, June 18-8, Orpheum, Los Angeles, 9-21.
 Sprague, Kate Hope—Point of Pines, Boston, June 26-1.
 Symonds, Lottie West—Duquesne Garden, Pittsburg, June 26-1.
 Schmidt Trio—Chutes Park, Chicago, June 26-1.
 Stori, Marie—Leland O. H., Albany, June 26-1.
 Snyder and Buckley—Central Palace Roof-Garden, N. Y., June 26-1.
 Sabel, Josephine—N. Y. Roof-Garden June 26-1.
 Saville and Stuart—Proctor's, N. Y., June 26-1.
 Sullivan and Webber—Forest Park Highlands, St. Louis, June 26-1.
 Stanley and Jackson—Masonic Roof, Chicago, June 26-1.
 Schuyler Sisters—Masonic Roof, Chicago, June 26-1.
 Schrock, Allen—Chicago O. H., June 26-1.
 Scott and Wilson—Chutes Park, Chicago, June 26-1.
 Swan and O'Day—Keith's, Phila., June 26-1.
 Swan and Bamard—Keith's, N. Y., June 26-1.
 Stanton and Modena—Shea's, Buffalo, June 26-1.
 Smith and Cook—Palace, N. Y., June 26-1.
 Scott, Carrie—Palace, N. Y., June 26-1.
 Shattuck, Truly—Casino Roof, N. Y., June 26-1.
 Stewart Sisters—Madison Roof-Garden, June 24-1.
 Stuart—Madison Roof-Garden, N. Y., June 24-1.
 Tierney, J. T.—Shea's, Buffalo, June 26-1.
 Truax, Louise—Keith's, Boston, June 26-1.
 Tobins, Musical—Casino Roof, N. Y., June 26-1.
 Thornton, James—Keith's, N. Y., June 26-1.
 Tekge and Daniels—Ferris Wheel Park, Chicago, June 26-1.
 Trask and Hunt—Ferris Wheel Park, Chicago, June 26-1.
 Udell and Pearce—Norumbega Park, Boston, June 26-1.
 Vernon, Jess—Proctor's, N. Y., June 26-1.
 Vance, Clarence—Forest Park Highlands, June 26-1.
 Van Broe—Chutes Park, Chicago, June 26-1.
 Vernons, The—Phoenix Hill, Louisville, June 26-1.
 Van Aukens, The—Brighton Beach Music Hall, N. Y., June 26-1.
 Whitman, Frank—N. Y. Theatre, N. Y. city—indefinite.
 Widden—Keith's, Boston, June 26-1.
 Whiting Sisters—Fairview Park, Dayton, O., June 25-1.
WILDER, MARSHALL P.—Masonic Roof, Chicago, Ill., 9-16.
 Wilson and Halpin—Keith's, Boston, June 26-1.
 Wilson, Al—Keith's, Phila., June 26-1.
 Welch, Joe—Pastor's, N. Y., June 26-1.
 Wilmer and Vincent—Keith's, Phila., June 26-1.
 Walton, Prof.—N. Y. Roof-Garden June 19-1.
 White, Ruth—Madison Roof-Garden, N. Y., June 24-1.
 Wiseman Serenaders—Brighton Beach Music Hall, N. Y., June 26-1.
 Williams and Tucker—Haltworth Garden, Cleveland, O., June 26-1.
 Winter, Rank and Nonna—Haltworth Garden, Cleveland, June 26-1.
 Williams, C. W.—Pastor's, N. Y., June 26-1.
 Weston, The—Palace, N. Y., June 26-1.
 Wilczek, Mr. and Mrs. Franz—Proctor's, N. Y., June 26-1.

Williams and Milburn—Pleasure Park, Rockville, Conn., June 26-1.
 Wilkes, Mattie—Aerial Palm Garden, N. Y., June 26-1.
 Webb and Hassan—Masonic Roof, Chicago, June 26-1.
 Washington, Nolan—Chicago O. H., June 26-1.
 Wilson and Clayton—Phoenix Hill, Louisville, June 26-1.
 Window Quartette—G. O. H., Pittsburg, June 26-1.
 Woodruff, Henry—Keith's, Boston, June 26-1.
 Youngs, The—Pastor's, N. Y., June 26-1.

ARENA.

PORTLAND, ORE.—The talk of Portland and its vicinity is of Ringling Brothers' Circus, that made its initial bow here June 12, 13. Fully 75,000 satisfied people were tented at the four performances. Every one of them proclaimed the show the cleanest, biggest, greatest, and most satisfactory ever hereabouts. In its three rings and on its inter-ring platform twenty displays, in addition to eleven hippodrome events, were given at every performance. Among some of the most attractive, praiseworthy features of the circus were the brilliant introductory pageant, John O'Brien's sixty-one horse act, the La Coma Family, Minnie Fisher's high-air tests of teeth strength on a single wire, Bessie Leon's wire walking and trained pigeons, Lew Semlin and his performing bull, Professor Lockhart's, Jean Marchand's and Edward Sanders' performing elephants, Ada Castello's riding on her trained horse, "Jupiter," William de Van's double somersault leaping and bareback somersault horse riding, the clown band, and Joseph Le Fleur's ladder somersaulting. The menagerie was the center of a deal of attention. All the animals were slick-coated, clean, and apparently well fed, indicating good care. The side-show and the projectoscope tent of Cuban war pictures proved good attractions. An unusual thing at the second performance of the circus was to see Charlie Ringling mount a chair at the main entrance of the show and bear him announce, at 7:30 P.M. (ten minutes after the ticket office windows had closed), that all admission tickets had been sold for that performance and none save reserve seat holders could be admitted inasmuch as the big tent was bulging with its crowd of eighteen thousand. This turned away from two to five thousand people intending to attend the second performance. John Ringling, who made a flying trip here from Chicago to see how Portlanders would receive his show, said that the business done here by his circus eclipsed anything in the history of the show.

NIAGARA FALLS, N. Y.—Wallace Brothers' Circus June 17: largest circus business ever known here; satisfactory performance. Forepaugh and Sells Brothers' Circus 3.

FALL RIVER, MASS.—Buffalo Bill's Wild West June 22 was the first tent-show to reach here in two years, and the weather being pleasant thousands turned out. While the performance is much the same as formerly, the Battle of San Juan adds new interest to what is still a very pleasing show.

BELLEFONTAINE, O.—John Robinson's Circus June 20: large attendance.

URBANA, O.—John Robinson's Circus June 14 drew good afternoon and air night crowd; performances pleasing.

EAU CLAIRE, WIS.—Walter L. Main's Circus to capacity June 21.

CONCORD, N. H.—Sautelle's Circus June 20: good attendance; satisfactory performance. Buffalo Bill's Wild West 7.

OSHKOSH, WIS.—Walter L. Main's Big Circus to crowded tents June 15.

OTTAWA, CAN.—Forepaugh and Sells Brothers' Circus before large gatherings June 21.

MONTREAL, CAN.—Forepaugh and Sells Brothers' Circus played to capacity June 19, 20. The show is the best of its kind that has been here for some years, the menagerie being particularly good.

THE ELKS.

Salem, Ore., Lodge, No. 336, initiated fourteen members on June 15.

New Livingston, Ohio, Lodge, 509, with Judge James E. Johnston, Exalted Ruler, and Philip Allen, secretary, was instituted June 14 by Frank M. Ford, Deputy for Southern District of Ohio, assisted by Zanesville Lodge, 114. Columbus, Newark, Delaware, and Logan, O., lodges were also represented.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Sarah Bernhardt's Hamlet—Conan Doyle's Halves—The American Invasion.
(Special Correspondence of The Mirror.)

LONDON, June 17.

Reserving, with your kind permission, sundry more or less important American fixtures around the suburbs this week until lower down, it is perhaps fitting that I should first relate the impression made upon us playgoers as given by that actress for the first time in London at the Adelphi on Monday. I do not know that I should make any special apology for lending out with the tragedy as she is spoke by the great Sarah in her native tongue, even though she was compelled by the exigencies of the new adaptation by Morand and Schwab to speak it in prose, instead of in the glorious blank verse in which the play was couched by Master William Shakespeare. Why no apology, as I take it, is needed in this connection is that you Americans have ever regarded our Bard of Avon not only with affection and with respect, and more reverent study than we, his fellow natives, are apt to show, but your citizens have been known to seek to claim W. S. as a real American.

Well, to be frank with you, Sarah's Hamlet is more curious than startling, melodramatic rather than purely tragic, and, in short, more Sardouesque, shall I say, than Shakespearean. The last feature, of course, the great Sarah cannot help, having been born so. Moreover, it is a Hamlet more prosy than poetic, but this also Sarah cannot help entirely, for the Bard of Avon's blank verse is reduced to prose, and often prosy prose at that, with all sorts of little phrases that strike the English auricular as quaint, such as the frequent and very French ejaculation, "O ma mere!" the calling of the gravediggers "fossoyeurs," and the poor old ghost of Hamlet's father, "le spectre;" and such remarks of Hamlet's own as "dans l'œil de ma pensée" for "in mind's eye;" "le temps est de la liqueur" for "the time is out of joint," and so on.

Still, with all the strange and quaint little alterations that would inevitably surprise and annoy the average British student of the Bard, it has, of course, been impossible to destroy the real dramatic interest of perhaps the greatest tragedy the world has ever seen. Moreover, La Bernhardt's wild and willowy impersonation of the moody Dane is, as might have been expected, full of tremendously powerful scenes and replete with ingenious and often most effective illustrative business. Her best examples in this regard are shown in the play scene wherein, among other things, she snatches a torch from a retainers and peers mockingly into the twitching face of the guilty, stricken king, and again in the closet scene over the killing of Polonius in which she takes for the said wretched king. Her acting in the grave scene, too, is fuller of true pathos and dignity than have been evinced by many a praised-up Hamlet of the unbecoming sex. Altogether the newest Lady Hamlet is daring and dramatic, with many a pathetic and romantic touch, and, to conclude, one may say of Sarah's Prince of Denmark, as of most previous feminine exponents thereof, as Dr. Johnson said of some similar feat—"Sir! the wonder is not that she does it well, but that she does it at all!"

Sarah's support comprised some excellent players, chiefly Miss. Marthe Mellot as Ophelia, M. Brémont as Le Roi, and M. Ripert as Le Spectre du Père de Hamlet, which Spectre had to bob in the portrait of Hamlet in the scene wherein Le Prince desires La Mere to look upon this picture and on that.

Your six-year-old American thriller, The Tornado, after touring for some few months around our provinces, swept into this metropolis this week, taking possession of the Brixton Theatre, which, although erected in the very heart of the hotbed of Nonconformists (if a hotbed has a heart), yet appears to have financially justified its existence. The Tornado is perhaps not quite so bloodcurdling as some of us had been led to believe, or had from certain tidings persuaded ourselves into believing. Still it will serve, what with its storm scene, its fire ditto, and its big dissection scene, which in itself is enough to make one's flesh creep even more than the Pickwickian fat-boy desired to make Miss Wardle's. The Tornado, which needs no further description for American playgoers, proved very successful. Moreover, it was acted far better than these plays usually are, having scoring being done by Alexander E. Frank as Dr. George Lamont, who was splendid in that dissection scene; William Brandon in the dual role of John and Ephraim Lamont; Gwynne Herbert as Ellen Wallace; W. J. Deming as that amusing cuss, Biff Bass, and your always bright and amusing little native, Emma Pollock, as Lulu.

To hark back awhile to what is in some measure a less important affair than the aforesaid Sarahesque Hamlet, it is necessary that yours truly should give what the author of Hamlet would call an "abstract and brief chronicle of the time"—namely, some account of the long-promised comedy, Halves, which Dr. Conan Doyle's Holmes Doyle based upon a story by the late prolific novelist, James Payn. This play had its first production in London at the Garrick a few hours after I mailed to you last Saturday.

Halves proved to be a very innocent and innocuous play, a dainty comedy of the strictly domestic type showing how a mother in the prologue, and in ill-health, causes her two sons to make a mutual vow that in the event of either prospering better than the other, the prospered shall halve his wealth with the less fortunate. In the play proper one of the brothers becomes a comparatively well-to-do physician, and in the fulness of time his brother returns from globe-trotting and is apparently in a very shady condition as to lucre. Then arise sundry complications, chiefly caused by the doctor's wife endeavoring to make him plead poverty and to break his vow as to sharing with his brother. After many a dainty and cleverly written scene of comedy flecked with pathos, it falls out that the pretended poor brother is really very rich and is willing to share with the doctor—and there you are.

The strong dramatic power which Conan Doyle shows in most of his stories is not much in evidence in Halves, but his neat literary touch and his homely humor are writ large all over the play. It is well acted, especially by little James Welch as the perplexed doctor, Geraldine Olliffe as his wife, Brandon Thomas as the wandering brother, Nellie Thorne, daughter of Fred, as the doctor's daughter; and especially George Shelton, who was on your side with A Brace of Particles, as a better servant. Halves is a clean and amusing play, but whether it is strong enough fare for the Garrick is perhaps doubtful. This, of course, only Pansie Time can show.

A night or two before Sarah Bernhardt arrived with Hamlet, her impersonation of that often unpolite lunatic was splendidly travestied for us by that clever and versatile little artist, Jane May, in the revised edition of the new review, Pot Pourri at the Avenue. I described this merry mixture to you on its first production in the suburbs a few weeks ago, and I have only to add that great successes are achieved by such additional interpolations as Jane May's Yvette Guilbert, Fernon Soutar's imitation of Pinerio, D'Artagnan, Tree, Charles Windham, and Sir Thomas Linton; Charles Goodheart's counter-imitation of George R. Dagonet Sims, and by Claire Romaine's the naughty Duchess in The Gay Lord Quex, La Pounce, and Jagers, the messenger boy, Marie Dalton, daughter of Jenny Dawson, who was in your States with the Gaiety's Monte Cristo, Jr., also scores with a batch of imitations. Claire Romaine, who is a daughter of the late Edward Solomon, is the most successful, however, after Jane May. Claire has a song called "Mary was a Housemaid," which will be copied over the town.

At the Crystal Palace, that mile-long house of glass at Sydenham, there have also a review. It is by a well-known journalist and playwright, who for the nonce calls himself "Henry Beau-champ," but who was in days gone by one of the

aforesaid Solomon's principal librettists. This work is called A Dream of Whitaker's Almanac, an old established and very useful publication—especially to newspaper men. Barring the tiny thread of story necessary for stringing together the turns and imitations, this review is very similar to the other review. It is cleverly acted and sung by Violet Cameron, Kitty Merton, A. J. Poulton, and Leo Stormont.

Last Tuesday we were invited to sample what was described as a new opera, The Maid of Glendalough, composed by a veteran musician named T. A. Wallworth, and played in commemoration of his fiftieth year of musical work. This opera proved to be a refurbished edition of an opera produced once in the early eighties, when it was called Kevin's Choice. The newest book had been announced as by Harry Poulton and W. Sapte, Jr., but their names were missing from the programme. Perhaps they were ashamed of the book. If not they ought to be, for it was stilted and spiritless in the extreme. Indeed, what with this libretto, the almost endless old-fashioned recitatives and finales, the wooden acting of the operatic artists engaged, and the ancient kind of choristers, so mercilessly satirized first by H. J. Byron and subsequently by W. S. Gilbert, we had a most dreary afternoon. I was especially sorry for THE MIRROR's popular Montreal correspondent, W. A. Tremayne, whom I had entrapped to this matinee with a view to our spending a pleasant hour together. You will be glad to hear, however, that Tremayne anon forgave me, and that he has since recovered and is busy with arrangements to fix up in this city, The Secret Warrant, and the adaptation which he has made of Joseph Hatton's story, "The Beggar and the Cross."

Charles Klein, with his brother Alfred, came duly to hand on Wednesday. Charles, who looks wonderfully well, but once set to work arranging things for the forthcoming production of his and Sousa's El Capitan at the Lyric on July 10, with De Wolf Hopper and other clever Americans. Your Townsend Walsh has just forsaken London for a while in Paris, where all good Americans go before they die.

Speaking of Americans, a big boom has just been provided for them here on the site of the exchange that Low used to run at Charing Cross. This comprises not only a new exchange, called Scott's, with every possible convenience for American citizens needing to transact American or English business, but also extensive baggage storing places, a theatre seat agency, a library, likewise a suite of splendid club rooms for reading, smoking, chatting and eating. The clam chowder and other dishes are already hugely popular. And oh, I nearly forgot to mention that there is a real gilt-edged American bar, the tender of which is a real artist. At least so your numerous fellow-natives here declare. I inspected this new American exchange and club yesterday and found it convenient and cozy in the extreme. Visitors only staying a short while in this city can pay a club subscription to fit the amount of time. Frank Lacy, an actor now with Irving, is the manager.

Your William Gillette sails for your city today, accompanied by the script of his Sherlock Holmes play which he and Charles Frohman mysteriously copyrighted at the Duke of York's on Monday at 10 a.m., not with the scratch cast usual on such occasions, but with a company including such players as Herbert Waring, J. D. Beveridge, Percy Lyndall, Julian Cross, Ida Conquest, and Keith Wakeman. The audience was three strong—namely, Gillette, Annie Russell, and Charles Frohman with that favorite unit cigar of his, Frohman's indefatigable and ingenious stage-manager, Neilson, contrived to present a really finished ensemble.

The Cowboy and the Lady having failed to attract, in spite of its splendid acting, will be followed on Monday by Madeleine Lucette Ryley's comedy, An American Citizen, at the Duke of York's. Let us hope this play will meet with a better fate, for Nat Goodwin and company are too good to waste.

Murray Carson, the actor who writes so many plays with Louis Napoleon Parker, this week revived Bulwer Lytton's Richelieu at the Kennington Theatre, with himself as the Cardinal. Although Carson did not wipe out my remembrance of your Edwin Booth's magnificent performance of this character, he gave a clever rendering. He was ably assisted by the lovely Lily Hanbury as Julia, Luigi Lablache as Baradas, and especially by Bosse Hutton as Francols. At this theatre next Monday Mrs. Pat Campbell will really produce that long-promised Anglo-Indian play, Carylon Sahib.

Olga Netherale has arrived here. Florence St. John has this week made her reappearance after a long absence. Jules Claretie, the famous Frenchman, will be brought over here by Arthur Lewis to lecture us at the Lyceum on July 1. Sir Henry Irving will introduce him. Wilson Barrett has just selected Sept. 2 for the production of his new play at the Lyceum. Mr. and Mrs. Charles Wyndham, Mary Moore, and Sir Arthur Sullivan were seen reveling on the Ascot race course this week. Wyndham now officially verifies my statement that he will open his new theatre in the Charing Cross Road with David Garrick. Joseph Hurst, for twenty-nine years box office director at the Lyceum, who left when the present company was formed, will have a benefit matinee there next Friday. The first meeting of the Lyceum Limited a day or two ago passed off peacefully enough, the shareholders being apparently satisfied with the results up to now. The Oxford Music Hall directors and shareholders' meeting on the same day also did not eventuate in that bloodshed that had been threatened. Those of the opposition being badly beaten in the election, retired more or less gracefully. Charles R. Brighton, brother-in-law of the late Augustus Harris and formerly manager of the Oxford, has just died at Eastbourne after a long illness.

McKee Rankin will direct the trial matinee of The Jewess which your Name O'Neil will give at the Shaftesbury next Tuesday week. The English dramatic season at the Adelphi will be started by Manager Herbert Sleath on Aug. 19 with a nautical drama by Fred G. Latham and Seymour Hicks. Manager D'Oyly Carte's son, Lucas, has been appointed by Lord Russell of Killowen his private secretary in the matter of the Venezuelan boundary arbitration. Your Ellis has had to go to a resting through ill health. Charming Edna May appears in great demand here: a day or two ago she sang at the Duke of Westminster's in aid of the Metropolitan Drinking Fountain and Cattle Trough Association. Next week she appears at sundry matinees, benefit and otherwise. Grace Jean Crocker, a fine voiced American elocutionist and Bertina Humphreys, a sweet voiced ditto singer, both made big hits here at the Queen's Hall this week. The date selected for our extensive Music Hall sports, with many Americans as competitors, is July 4. This, I need hardly remind you, is Independence Day. Long may it Independ.

GAWAIN.

IN THE PARIS THEATRES.

Summer Closings at Hand—The Faults at the Opera Comique—Current Bills.

(Special Correspondence of The Mirror.)

PARIS, June 11.

News of sports—cycling, horse racing, automobilism, yachting and so on—is plentiful nowadays, but the theatrical world is quiet. The playhouses are closing rapidly and both actors and actresses are seeking the seashore and other resorts. The weather has been fine, though the temperature has soared a bit too high upon occasions.

At the Vaudeville Madame Relaine's season has been prolonged for a fortnight and Amoureux had a revival for a few nights. Zaza followed it and repeated its success of last year.

Plus que Relaine has been taken off at the Porte St. Martin. La Dame de Montsouris was to have been revived there, but its production has been postponed until next season.

La Reclon Etrangere has caught on at the Ambigu. That theatre announces, with considerable reason, that it is the coolest and best ventilated in Paris.

Sarah Bernhardt has departed for London and her theatre has closed. The Variétés will re-

main open till the end of June, and the season of the Palais Royal will end about the same time. That gorgeous spectacle, The Poudre de Perlimpinpin at the Chatelet has passed its two hundredth performance and bids fair to run through the Summer. La Dame de Chez Maxim at the Nouveautés probably will do likewise.

At the Opera last week's programmes were Hamlet on Monday and Saturday, Briseis and Joseph on Wednesday, and Le Prophete on Friday. Calvé continues to triumph as Ophelia. Not in years has there been such a success at the Opera.

The Comédie Française divided the week between four performances of Maurice Domray's Le Torrent; one triple bill, Polyeucte, two acts of Le Menteur, and Deux Amis, and one night of Le Mariage de Figaro.

Antoine has closed his theatre. When the house reopens in September Gabriel Trarieux's Hypatie, René Peter's Le Triomphe de la Mort, and Bruyere's En Paix will be among the first bills.

Halévy's centenary was celebrated at the Opéra Comique last Monday with a special programme, embracing Le Eclair and selections from Halévy's other works. Le Eclair was sung again last evening. Condillon was the bill at the other performances during the week. By the way, the inadequate interior arrangements of the Opéra Comique on both sides of the footlights, upon which I wrote at length at the time of the opening of the house, have become painfully apparent. Every one, from Director Carré down, vents his or her wrath upon the authorities that gave their sanction to so impractical a system of construction. At first it was next to impossible to see the performances from the stalls, but the raising of the floor has remedied this evil in a measure. On the stage, however, chaos prevails. Principals, chorus people, stage hands, scenery and props are crowded in like sardines in a box. Imposing stage pictures are out of the question, and Carré considers himself lucky to be able to get his principals and chorus on the stage at the same time. Some one suggested the other evening, when the scene looked particularly cramped, that Carré should put the chorus through a course of acrobatics, so that they might make room by standing on one another's shoulders. There is talk of reconstructing and enlarging the stage. It may be accomplished during the next decade. T. S. R.

AMONG ITALY'S PLAYERS.

New Plays of Small Promise—Plans of Duse and Salvini.

(Special Correspondence of The Mirror.)

ROME, June 10.

We have had several new plays during the past month, but I doubt if any of them will live to see its first anniversary, they are so weak in constitution. D'Annunzio has many faults, more indeed than any other Italian dramatist of the present day, but he is strong, which his colleagues in art are not, though in other respects they may be better than he.

The best of the month's novelties is Braccio's The Soul's Tragedies. This tells of Catherine Memi, an unfaithful wife—frankly, these unfaithful wives begin to sicken us! Catherine, however, has a conscience, and her guilt becomes too great for her to bear. So she confesses her fault to her husband, telling him at the same time that the child whom he idolizes and lives for is not his child. She hopes thus to gain her husband's pardon. But he cannot pardon her. She must send the child away, that he may never see it again, or he shall leave her forever. The mother is stronger than the wife, Catherine clings to the helpless child, and her husband leaves her.

In the second act the child is dying, and its father comes to see it. Of course, the father is the husband's best friend—that is ever so in these kind of plays. The scene between Catherine and her child's father is strong in its way, but is contrary to all moral sentiment. The two agree to live together, for the child's sake, but the child dies, and then the lover bows ironically to the woman, whose life he has ruined, and leaves her, there being no longer any reason for him to sacrifice himself.

In the last act Catherine returns to her husband and begs to be taken back. He, who has always loved her with a strong man's strong love, takes her back, now that the other's child is no longer between them. His great love and generosity opens the woman's mind to the enormity of her sin, and for the first time she sees how guilty she has been and really repents as she throws herself weeping in her husband's arms. Italia Vitaliani, who played Catherine, was truly great in the part from beginning to end. At times she is very like Duse, whose cousin she is. She is little, slight, dark, with fine eyes, and very natural in everything she plays.

Colatone's Wife, which I mentioned when it was first played in Florence, is only the story of the chaste Lucrezia, which has been done over and over again, but never with much success. And yet there is a good part here for a leading actress. Brutus is also an excellent part. The play might take if played by two fine artists.

The Bottom of the Cup is by Torelli, one of the best dramatists in Italy and author of the celebrated play, Husbands. The Bottom of the Cup is in six acts. Here we have a young wife who is sorely tempted but who resists the tempter, and dies to her husband's mother for protection. The mother takes the young wife's part when the husband suspects her. Finally, however, the husband compels the wife to confess, and she then drinks a cup of poison to the very dregs—the bottom of the cup, as the title puts it.

The Lioness I have described when the youngest actress in Italy played it in Florence. It is a ranting part from beginning to end, and I felt sorry to see an actress so young and charming as Teresina Franchini in such a part. It is not a success.

Fulvia Tel is not much better. She is the lover of her best friend's husband. The friend discovers the intrigue and has a scene with Fulvia, who finally kills herself. The play is by a young woman, a rare thing in Italy. But women are coming to the fore, even in Italy. Another young woman has written an opera in three acts, given lately in Genoa. I have not heard it, but I learn that the music is original and well scored. The opera is From Dream to Life, and the composer is Signorina Mariani. She conducted the orchestra in person, and was called out eighteen times. Here in Rome we have also a female composer, a titled lady in the bargain, the Baronne de Kabatz, who composes exquisite drawing-room music for voice and piano. Her songs are in English, French and Italian, and were sung in aristocratic circles last winter.

Eleonora Duse is resting after her tour with Zacconi. She will not play again until September, when she will tour through Switzerland, Holland, Norway, Sweden, Denmark, Russia, Austria, and Hungary. She has, happily, given up the idea of playing only D'Annunzio's plays. The only one she keeps in her repertoire is Glorinda. She is going to try Shakespeare, however, and is studying two of his plays to give during her tour.

The elder Salvini has been invited to give three performances in Paris during the 1900 Exhibition. The French call Salvini the Italian Talma, which for a Frenchman is the highest praise. Should Salvini accept he will no doubt play Othello, Saul and Orestes, and he may be accompanied by his son, Gustavo, to play Iago, David, and Phylas, as he did here.

Pietro Mascagni's father is dead. Paul and Francesco Mascagni were with their father, but Pietro was in Pesaro. Mascagni adored his father, and it was a double grief to him not to have been near at the end. Telegrams have since reached Mascagni from all the most celebrated professors, composers, musicians and artists in Italy. Mascagni provided most generously for his father as soon as Cavalleria Rusticana made him a rich man.

I read in THE MIRROR that Daudet's "Sappho" has been dramatized by Olga Netherale. As a play it was given in Paris many years ago, and an Italian composer is now setting it to music. I think it ought to make a better opera than

Fedora. Jane Hading, if I remember rightly, played Sappho in Paris.

Luigi Rasi, the fortunate master and manager of Teresina Franchini is celebrated as a monologue reciter, and before leaving Rome he gave a series of monologues, each a triumph. His selections were The Dismissal, by Carducci; The Cricket, by D'Annunzio, and The Two Children, by Pascoli. As a reciter Rasi has no equal in Italy. Novelli is a splendid reciter of comic monologues, but Rasi excels him in elegance of diction and culture. Some years ago he was juvenile lead in some of the best companies in Italy, but he left the stage to devote himself to teaching and founded his now celebrated school for declamation in Florence. He is a poet also, and is now publishing a work on the Italian stage. Knowing the stage as well as he does, it is to be wondered that he has not tried his hand at play-writing, but what he has not done yet he may still do. Meanwhile he has brought out one of the most promising and certainly the youngest actress on the Italian stage.

What a strange thing the public is! Mascagni's Iris, almost a failure when given last winter, has now been quite a splendid success in the same theatre and sung by inferior singers. I am very curious to know what success it will have in America. Verdi has a great admiration for Mascagni. "Here is my successor," said Verdi when he heard Cavalleria Rusticana. But we have a quintette of young composers now in Italy—Mascagni, Puccini, Leoncavallo, Spinelli, and Giordano, all with Italian blood in their veins. Italian opera is not dead yet, whatever Wagner's worshippers may say!

S. P. Q. R.

THEATRICALS IN AUSTRALIA.

The Belle of New York Pleases Sydney—Other Offerings and News Notes.

(Special Correspondence of The Mirror.)

SYDNEY, May 24.

The Belle of New York is going strong at Her Majesty's, under Williamson and Musgrove's management. Oscar Girard's dry humor has quite caught on with us, and handsome Louise Hepler could hardly fail to call forth admiration. A clever couple are Marguerite Ferguson and J. E. Rome, who as Mamie Clancy and Blinky Bill always score. Charles Kenningham, the Savoy tenor, is in excellent voice, and his Harry Bronson is a pleasing performer. Percy Denton has no trouble in filling his part. D. L. Don as the polite lunatic is at times excruciatingly funny, and the Fifi Fricot of Belle Bucklin is smartly acted. After the Sydney season this company will play at Brisbane.

The Brough Comedy company continue to gain much kudos at the Theatre Royal, where at present The Liars is doing good business. The adventure of Lady Ursula was splendidly acted and very favorably received.

Charles Holloway's dramatic company are still filling the capacious Lyceum with "Soldier and a Man." The leading parts are well sustained by Dora de Winton and John D. Saunders, who made their first appearances here in this play.

A particularly interesting production is that of The Three Musketeers, at the Criterion, by George Rignold's company. The latest version of this drama is from the pen of Bernard Esplanasse and George Rignold, and should favorably compare with the many versions of this play at present before the public in different quarters of the globe. George Rignold appears as D'Artagnan, and Lilian Wheeler as Miladi. The Savoy tenor, Henry Hamilton's version, of which Williamson and Musgrove hold the Australian rights, will be used, and it will be first produced in Melbourne. Alfred Dampier is appearing in this play in Adelaide.

Henrietta Watson, an actress already known here for her consistent good work in a varied repertoire, has returned to Australia under engagement to Williamson and Musgrove, and will appear as Miladi in their production of The Three Musketeers. Cecil Ward will essay the part of D'Artagnan. Henry Hamilton's version, of which Williamson and Musgrove hold the Australian rights, will be used, and it will be first produced in Melbourne. Alfred Dampier is appearing in this play in Adelaide.

Wilson Barrett denies the report of the marriage of his leading woman, Maud Jeffries. An American minstrel company is billed to open at the Sydney Palace. The company is managed by O. McAdoo, and professor Henderson Smith and his band, Dave and Edie Barton, Mr. and Mrs. Charles Jones, George Henry, Clarence Powell, Marsh Craig, John Buckner, Mr. and Mrs. Charles Walker, Willie Gann, and Mr. and Mrs. Dan Avery. E. NEWTON DAILY.

THEATRICALS IN JAMAICA.

(Special Correspondence of The Mirror.)

KINGSTON, June 12.

Morton Tavares, an old-time actor, and not unknown in the United States, gave a rather good performance of Richelieu at the Theatre Royal the other day. The house was packed.

An amateur dramatic performance took place at the Theatre Royal May 27, in aid of Major-General Hallows' Military Nursing Fund. The audience was large. The curtain-raiser was Mrs. Hilary Regrets. In Honor Bound followed.

Our Regiment was given at the Theatre Royal May 10 to a crowded house. The chief players in this comedy were officers of the W. I. R. stationed here, and right well did they acquit themselves. The plan for a season of Italian opera here is a thing of the past. I understand that the managers were not able to raise a sufficient amount of money to induce them to chance the trip.

Morton Tavares is soon to give another performance of Richelieu for charity.

An elaborate performance is to take place at the Theatre Royal on June 22. Officers of the army, navy and militia will take part. The performance will be under the patronage of His Excellency Governor Hemming and other distinguished personages. The general commanding the forces here has given permission for the appearance of the W. I. R. Band of twenty-five performers on this occasion. The performance is a testimonial to the people of Kingston are pleased to say, for the good work accomplished and the interest created in athletics by MONTGOMERY IRVING.

THE STAGE IN HOLLAND.

(Special Correspondence of The Mirror.)

ANTWERP, June 3.

The legitimate theatre here is closed. The Scala and Eden, vaudeville houses, are open and business is fair. The Scala has been closed for a long while and has just opened again for a short time. The "petite Kermesse" is now in Antwerp and Guillaume's Circus is doing big business. At Rotterdam the Groot Schouwburg closed its season on May 30 with Madame de Lavelette, by Emile Moreau, who wrote Madame Sans Gene. The name part was played by Mevrouw (Mrs.) M. van Eynden-Vink very artistically. She received many curtain calls. F. Tartand played the Count de Lavelette acceptably. Meljuffrow (Miss) R. Drielsma, who played Josephine, the daughter of Madame de Lavelette, was older than her mother. It seemed to me she was supposed to be a child of about ten years, but she had a powerful voice, which made the entire situation extremely ridiculous. The other parts of the play are of very little importance. The scenery was good. There was no incidental music whatever in the play, which made several situations where good music would have been heard to great advantage extremely dreary. In its entirety the play went fairly well with the audience, which was not very numerous. In the Tivoli-Schouwburg Zaza is being played in Dutch, with Mevrouw Mulder Roelofsen in the title-role. LOUISE MATHIEUX.

Manager Horbury has Maine State Fair dates open, full week, Sept. 4, 1899, at Music Hall, Lewiston, Maine.

THE ART OF ACTING.

He that knows how to read knows the most difficult of all the arts.—Duclos.

What is the most important essential of the actor's art?
What is the most difficult essential of the actor's art?
What is the best course to pursue to learn the actor's art?

Previously to, say, fifteen or twenty years ago, the actor commonly learned the actor's trade, and sometimes the actor's art, in a way widely different from the way quite generally taken nowadays. Then the beginner's school was, commonly, some one of the stock companies found in all the cities of any size throughout the country, the stage-manager being the instructor; now a large percentage of the beginners avail themselves of the teaching of some one of the dramatic schools that are found in the larger cities. Then, as now, a few availed themselves of private instruction. For example, Edwin Forrest and James E. Murdoch, both Philadelphians, studied elocution, preparatory to adopting the stage, under a local teacher. Julia Dean was coached by her father and entered the profession as a star at a very early age. Louise Pomeroy, Margaret Mather, Mary Anderson, Jane Coombs, Cecile Rush—one of the few women of his time, said the late Ben De Bar, that that could act—Anna Cora Mowatt, and others in like manner, prepared under private teachers, and began with leading parts. This is the best way to begin, if the object be to become a dramatic artist, provided the teaching be good; if the object, however, be to learn the actor's trade, to become a dramatic artisan, the best way to begin is to go into a stock company, or to go to a dramatic school, and worry up, step by step.

Fifteen years ago there were no schools in this country that undertook to teach the player's art. Now there are several here in New York—five, I think, all told—and many in the smaller cities. A dramatic school might, I am sure, be a very good thing for the would-be actor; but do the schools we have, any of them, do what they undertake to do?

Have they advanced the art of acting on the American stage?

Is it advisable for an aspirant for histrionic honors to enter any one of them?

Does the teaching of any one of these schools enable its pupils to have any conception of—much less to appreciate—the magnitude of the task one undertakes if one would excel as an actor?

Does the teaching of any one foster the studious habits that are necessary if one would rise to that height at which in all professions we find but few?

During the fifteen years that these schools have been turning out their fledglings, have they produced one player of the first rate parts, comic or tragic?

Have they given us a Romeo or a Hamlet, a Juliet, a Julia or a Lady Macbeth?

During all this time, has any one of these schools turned out one pupil that is proficient in that art that distinguishes all great actors—the art of delivery?

Indeed, do the graduates of these schools know anything of the all-important art of speaking language so as to do justice to its writer?

Is any one of these schools more successful in making players than are fairly well officered amateur dramatic associations?

Are the graduates of these schools treated with any more consideration by managers or by the agencies than are ex-members of dramatic associations?

These questions and others of like import have been often asked. If my observation has not led me widely astray, they should all be answered with a negative. Surely the dramatic school whose teaching does not result in making its pupils, at the least, realize the importance of mastering, as far as possible, the chief requisite of success, as a player, is not a school that one could profit much by attending. This is not done, I am confident, by any of the dramatic schools in the country. From time immemorial the player has been judged mainly by what he did with his voice-making apparatus, by his delivery, by his elocution. All the great ones, from old Roscius of Rome down to the players of our day, have been specially remarkable for their skill in making the language they had to speak effective. To this accomplishment more than to all other accomplishments combined the great ones have been indebted for whatever they have achieved of fame and fortune. This is the accomplishment that costs more study, the exercise of more acumen, many times over, than does everything else the actor has to do. All else the actor has to do, compared with this one thing, is as a holiday task to the task that costs the labor of a lifetime. Of the ten thousand players in this country it is doubtful if there are a score that realize the importance of doing justice to the language they speak; perhaps I had better say, that are aware of the fact that they do not do justice to the language they speak. If they knew that they blunder at every breath, some of them, surely, would set about making of themselves something better than mere fliers of sound at words. Let me give two or three examples of what these artists do. Some four or five years ago I heard a very prominent actress, in playing Julia in *The Hunchback*, read the following line as I mark it:

To be so monitored, and by a man,
A MAN that was my slave!

She expended all the force she could command on "man," whereas, as we readily see, "man" should be barely touched, the strongly emphatic word being "slave." This was only one of the scores of similar blunders she made during the evening.

Here is a specimen of the reading of a much-applauded and much-followed Hamlet; a fair specimen it is, too, of his reading:

Foul deeds will rise,
Though all the earth o'erwhelm them to men's eyes.

Clearly the thought is: Foul deeds will show themselves, though they be covered with the whole EARTH. This might, very properly, be called diaphragm-atic elocution—A VERY COMMON KIND!

More recently I heard a popular actress, in speaking about the sunshine, read thus:

It seems to flood the world.

Now, there are no fewer than three reasons why this reading is most inartistic: The first and most important reason is that it does not bring out the thought. If language is read in this way, what does painstaking on the part of the writer avail? The second reason is that the reader made the difficult, closed "e" emphatic when the vowel she should have made emphatic was the open, sonorous "o." The

third reason is that if read with the emphasis on "seems" we have nothing of the effective climax the proper reading produces. Properly, then:

It seems to flood the world.

Many similar errors did the lady make in the course of the evening. Nor were those about her one whit better than she. They all seemed to think that the art of acting consists in stalking about, posing picturesquely, wearing good clothes, and in reeling off the words with a certain non-natural grandiloquence. That acting is an art in which one can display a very high order of intelligence did not seem to have occurred to any one of them. Some of the most intelligent men and women on our stage are among the most unintelligent players. They get into a see-saw, bow-wow, haphazard, sail-up-and-sail-down, hit-or-miss, utterly vacuous style of delivery, and there they remain. Time only intensifies their automatism.

What is it that gives Mrs. Minnie Maddern Fiske the place she holds among the players of to-day? Is it freshness of youth, regularity of feature, symmetry of form? Is it the quality of her voice, the grace of her action, the beauty of her gowns? Oh, no! it is none of these; it is intelligence! Mrs. Fiske is what and where she is because every tone she utters is instinct with mentality. She always reads as if thought and words came to her then and there; she reads always as if she had but one object in view—to say something. The auditor is all attention, is absorbed, and why? Because the player's mental faculties are, and seem to be, keenly on the alert. How can we expect others to be interested in what we do if we ourselves do not seem to be interested? And how can we seem to be interested if we simply reel off the words as though the thought they were intended to convey were no concern of ours?

Now, I doubt very much whether there are any teachers in any of the dramatic schools of the country that are better readers than the three players, examples of whose reading I have cited. No man can teach what he does not know, and no man that cannot read can teach another to read. Certain it is that those of the schools' pupils that I have seen have had no idea of the art of delivery. It is equally certain that no one can be an artistic player that in that art is not skilled. The speaking of the words is nineteen-twentieths of the whole business. If one would be a player, let him learn to read; not to vociferate, but to speak in such a way as to make what the writer would express clearly appear. There are ignoramuses in plenty that inveigh against elocution, though elocution is nothing but good delivery. If the delivery be not good, then it is not elocution. True, the greater part of what we hear called elocution, and of what is taught for elocution, is not elocution at all; but that is not the fault of the art.

Some of the schools commend themselves to the ignorant by advertising the fact that their pupils are taught on a "real stage." A stage, of course, is a very desirable thing to have if one would rehearse a play, but even to do that a stage is not indispensable. Well-nigh everything an actor has to learn can be learned in a room ten feet square. A man could be taught to play Hamlet in a room of that size; and so well might he be taught that he would play the part better than any American actor now plays it, provided, of course, he have the usual number of rehearsals.

I believe the schools are very harmful, and that so long as our actors are made as they make them, we shall have no actors that are equal to the playing of the first-rate parts; so long we shall continue to be without a Hamlet, a Romeo, an Othello, an Iago, a Shylock, a Juliet, a Julia, a Queen Catherine, or, indeed, a satisfactory personator of any of the first-rate parts.

The lower histrionic strata always have been overfilled, while the upper strata always have been underfilled. Not only are there at present no competent players on the American stage of the first-rate parts, but now, as always in the past, desirable players of the second-rate parts are hard to find, and, as a consequence, they always command handsome salaries. Indeed, there is always such a dearth of desirable leading juvenile men that they often command handsome salaries when they are a long way from being satisfactory. Is the teaching of the dramatic schools likely to supply even this want, to say nothing of the want of players for the great parts? Is it not quite as difficult as ever to find a satisfactory personator of de Mauprat, Laertes, Farnasio, Orlando, Gratiano, Cassio, Charles Surface, Captain Absolute, or of any other one of the long list of characters of like importance? As the schools are, they are doing little else than adding to the long list of misguided, who always have had to spend half their time skirmishing for something to do. Let no man, or woman either, take to the stage unless he has good reason to believe that he can soon get somewhere near the top. Better, far, take to the woods.

No progress will be made in the art of acting on the English-speaking stage until our players are made to realize the importance of knowing how to deliver the language of their parts. The haphazard, hit-or-miss style of delivery that very generally prevails leads to nothing worthy of being called art. The schools make young people think they are what they are not—artists. What a multitude of us would be immensely benefited by being made to know how little we know!

The pioneer dramatic school of the country always has paid great attention to gesture and physical training generally. About a year ago I had some experience with one of its graduates, and to see what he knew of gesture and pantomime I asked him to do certain things; I asked him, for example, to speak, with the proper action, the familiar lines from *Richieu*:

There is one above
Sways the harmonious mystery of the world
Even better than prime ministers.

He pointed upward at the word "above" with the index finger precisely as he would have pointed had the words been, "There he is up there, see, sitting on a great white throne. The young man's pronunciation and elocution were on a par with his gesticulation. In justice to the young man I should add that he was one of the few I have met that thought their training left something to be desired. The methods of the schools can never, by any possibility, produce a great player.

There is not a dramatic school in the whole country whose whole course is worth as much to an aspirant for histrionic honors as would be what can be learned by studying the elocution of a few short selections from Shakespeare—say of Hamlet's advice to the players, of the letter scene in *Macbeth*, and of Portia's mercy speech. Enough can be learned of the

reader's art by studying these three selections to outweigh all that is taught in any of the existing dramatic schools. The beginner can learn in a few hours all that is necessary in the way of stage deportment to enable him to acquit himself fairly well at his first rehearsal. As for the "business," all must learn that for each individual play, no matter whether they be young or old in the profession.

He, then, that would be an actor should begin, continue and end with the art of delivery. He should remember, always, that there is never but one best way to speak a sentence, and that he owes it to himself, to his author and to the public to do his uttermost to find that way. Every player of fair intelligence may have some art, whether he has any natural aptitude for the player's art or not; the existing condition, however, is that many players have some natural aptitude, while few have any art.

There is not a one of the blunderers that does not see his blunders readily enough when they are pointed out to him; indeed, so readily do they all see them then that they wonder how they failed to see the right without a prompter.

ALFRED AYRES.

BOOK REVIEWS.

"A GENTLEMAN PLAYER." By Robert Neilson Stephens. L. C. Page and Company, Boston.

Mr. Stephens has proved before, in "An Enemy to the King," "The Continental Dragoon," and "The Road to Paris," that he is a most delightful romancer—proved, in fact, that his books were even more enjoyable than his plays, for "An Enemy to the King," very vague indeed as a play, turned out a capital book. In "A Gentleman Player" he has made a story more charming than all the rest, more carefully written, more intensely interesting, and much more valuable from a historical standpoint. Beginning with the first performance of Hamlet at the old Globe Theatre, in London, in 1601, the fabric of fiction is interwoven with much of fact. We are introduced to Shakespeare, Burbage, and others of the Lord Chamberlain's players, to the odd crew that met at the Globe to see them play, to Queen Elizabeth herself, and to sundry more all enveloped in an atmosphere of olden time most admirably sustained. For the pleasure of the studios, too, the author has supplemented his work with nearly thirty pages of notes that serve to tell a great deal of those early days and their people, not bothersome footnotes, but remarks, all assembled at the back of the book where one may find them at leisure.

The story concerns Hal Marryott, one of Shakespeare's protégés, who, while playing Laertes in that first performance of Hamlet, falls in love with Mistress Anne Hazlehurst, who sits in a box. Anon Hal, after a night and much of clinking caniniks with Shakespeare, Ben Jonson, and other celebrants, awakens to find that he has wandered somehow into the Queen's gardens at Whitehall Palace. Elizabeth, strolling early, discovers him, and sees in him the man she needs. She cherishes secret tender regard for Sir Valentine Fleetwood, who had been mixed up with the Essex conspiracy, and who thought himself safe in his castle at Welwyn. His guilt had been revealed, though, and a pursuivant was about to leave London to seize him and bring him back to death. Elizabeth would have him warned in time to escape, but her complicity in the matter must never be known, even to Sir Valentine. Hal vows secrecy and undertakes the mission.

With an old swashbuckler as companion, he beats the pursuivant to Welwyn, only to find Sir Valentine laid up with a wound received in a joust with young Hazlehurst, Anne's brother, whom he had slain. A physician says that Sir Valentine may not move for ten days. Hal is at wit's end, when his player skill comes to the rescue. With a false beard he makes up for the wounded man and, waiting on horse at the gates until the pursuivant appears, he, his companion and a servant ride madly off as if it were really Sir Valentine escaping. The pursuivant recognizes his quarry, and gives chase. Hal resolving that he must take him five days' journey away in order to allow Sir Valentine time to recover, and be off to France before they return. The flight, however, is soon interrupted by Mistress Anne and retinue coming to Welwyn to avenge the death of her brother. In Hal she sees only Sir Valentine, and there is a lively fight in the high road, Hal and his men getting away.

The pursuivant comes up with Anne, who learns that Sir Valentine is sought for high treason. To catch the fugitive and send him to death, while keeping her own pretty hands bloodless, becomes her dearest wish. The pursuivant, however, may not continue the chase at once, for there are certain letters to be delivered to neighboring castles for the Queen—a plan of hers to make time for Sir Valentine—so the daring Anne, with one servant, speeds after the supposed fleeing knight, and overtakes him, for her horse is fresh. She means to delay the fugitive until the pursuivant may come along, and she neglects no chance. She locks the door of his room in a tavern at night, but he drops from the window; she joins him at supper and flirts sweetly to coax him to drink overmuch, but when a watcher cries that the pursuers are at hand, she finds that he can stand far more than she had ordered; she rides ahead and causes his arrest in a little village, but he contrives to baffle the local constable. The steady travel, the few meals, the loss of sleep, are telling on her, yet her courage is superb.

At length they fall in with a highwayman named Rumney, who consents, upon promise of handsome reward, to accompany the party for protection. Hal secures a coach in which he imprisons Anne, and the flight is resumed. But Anne coquettes with Rumney, and gets him to saw the coach axle so that her moving cage breaks down far from a repair shop. Hal, however, may not be stopped. He obtains a pillion and takes Anne on his own horse. Rumney conceives a plan to steal the girl, and orders his men to attack the others. Some of his fellows stand by Hal and a battle royal, waged in the highway, results in the rout of Rumney with a wounded arm. On go the victors until they pause at Foxby Hall, a deserted castle. No sooner are they fairly established than Rumney and his gang are reported approaching. Hal orders flight, but when he goes to Anne's room to lend her out she feigns terrible illness. He says she must leave, for to remain to Rumney's tender mercies were worse than death. She vows she cannot move. He is firm at first, but she draws him to her and hugs and kisses him until he loses his head.

The flight is abandoned. Rumney lays siege, gets into the castle and is about to carry off the girl when the pursuivant appears without. The robber leaves Anne and makes off.

The pursuivant takes up the siege, which is held until the fifth day of the fight, and then Hal surrenders. The captors discover that they have the wrong man, but resolve to lead him to London for punishment. Anne is overcome with horror that she has made so much trouble for one who was not her brother's slayer, and she lets him know that she will aid his escape if he can get away from the pursuivant. On the way they stop at an inn, where who should be about to play out the Lord Chamberlain's company?

A crowd had gathered in the inn yard to see Romeo and Juliet, when announcement was made that the performance must be deferred since the Tybalt was too ill to act. Hal's captors agree to let him play the part, and so, when all eyes are fixed upon Burbage as Romeo, Hal is over the rude balcony, through the inn, on a horse that Anne had ready, and off for France to join Sir Valentine, who had flown in time. The knight gives Hal a fortune, and so it comes about that when James is king, Sir Harry Marryott and his wife, she that had been Anne Hazlehurst, are in their own castle, Foxby Hall. And Hal asks her whether her illness and her kisses were all shams when once he begged her to flee that same castle.

"Why, my lord," says she, "the illness, indeed, was counterfeit; but the kisses were real enough. God wot, once my lips were loosed! Nay, Hal, there's no need to act the scene anew! Out on thee, madcap, thou'st crushed my kittle!"

In most captivating fashion is the story told with fine command of the speech of other days. It is a tale worthy in every way of Anthony Hope, barring only a mite too much of descriptive matter now and then. And what a rattling play it should make, if the apparent necessity of so many different scenes could be overcome. The book is printed beautifully, and is handsomely bound.

"MASQUES AND MUMMERS." By Charles Frederic Nirdlinger. The L. Wile Publishing Company, New York.

The forty essays on various matters of the theatre that go to make up the volume, "Masques and Mimmers," are decidedly worth reading. They are not too deep for hammock-days, nor are they too trivial for fireside-nights; they may be read with enjoyment—and perhaps profit—upon almost any occasion.

Mr. Nirdlinger has written his ideas in a conversational style that lures the reader along quite as though the author were himself seated beside the fire or hammock, expressing his momentary notions by word of mouth. He is safer, however, behind his pen and barricade of book leaves than he would be in conversation, for the reason that his vis-à-vis might interrupt the flow of wisdom and wit with questions that would perhaps prove embarrassing. How, for example, would Mr. Nirdlinger reconcile the two following statements? "He (the actor) can judge of the effectiveness of his methods or manners or personality, or of all together, only through the medium of his audience," and "To a mind conscious by spontaneous conviction of the truth or falsity of its methods, praise or blame is alike indifferent." These contradictory lines are to be found within thirty pages of each other. Again; Mr. Nirdlinger devotes several chapters to well written sneers at actors, their art and their critics. He topples over the whole structure of the theatre as gleefully as a small boy destroys a house of blocks; then suddenly, as if stricken with remorse, he turns him round and builds a new theatre to suit his fancy. And the amusing part of it all is that when the work is done it is impossible to find many important differences between the real theatre that he has assailed and the ideal theatre that he extols.

But, however irritated one may become at a single sentence here or there in the book, one may be comforted by the thought that sooner or later, if the matter be one of taste or theory, the balm of contradiction will eventually be supplied.

In his condemnations of individual plays and players Mr. Nirdlinger is far truer to his colors. He is consistently merciless in his essays on a number of dramas that became popular with most audiences, and with a fair share of the critics; and when he has once declared against a player he does not subsequently reverse his opinion.

In the whimsical essays on various characters of the drama that are to be found here and there in the book, Mr. Nirdlinger displays a pretty imagination and a graceful literary style. Indeed, every page of the volume is brightened with a fair array of well turned phrases and quaint fancies happily expressed. One puts aside the book with the feeling that a clever conversation is over—and even if one has desired now and again to "talk back" to Mr. Nirdlinger, the enjoyment has been rather increased than diminished on that account.

HEROES OF THE SPANISH-AMERICAN WAR; AND LYRE AND SWORD OF SPAIN. By Theodore F. Price. Published by the author, Cape May, N. J.

Theodore F. Price, who will be remembered in *The Old Homestead* and other plays, has published in handsome style a volume of original verses. The war with Spain is celebrated by Mr. Price in excellent, smooth, forceful epics that picture well the deeds of valor and the moments of national tribulation that have now passed into history.

The author gives, too, an interesting poetic record of the trials and woes that have beset the Spanish throne for generations. His style of writing is easy, graceful and effective, and the work will be valued by the many collectors of the literature of the war of 1898.

The book is prettily bound, and is profusely illustrated by pictures of the notable men of the war days.

ENGAGEMENTS.

Fred J. Bates, as business-manager of Baker and Bunnell's Money to Burn company. Season will open in August.

For the Milton Aborn Opera company, at Memphis, Tenn.: Peter Rice, manager; Frank De-shon, Otis B. Thayer, Payne Clarke, Henri Leoni, Marie Laurens, Edith Bradford, Hattie Arnold, and Myra Morella.

Conrad Cantzen, for A Temperance Town.

William Mong, with Alfred J. Busby, for Mr. Plaster of Paris.

Gertrude Bennett, for Constance in *The Musketeers*, with James O'Neill.

With the Rogers Brothers: Maude Raymond, Ada Lewis, Louise Gunning, John Parr, and Ross Snow.

Gus P. Thomas, for Lashleigh Gay, in *A Trip to Chinatown*.

Ed F. Galligan, in advance, representative of *A Trip to Chinatown*, under direction of Fred E. Wright.

TELEGRAPHIC NEWS

CHICAGO.

Hall's Western Ways—Soldiers in Spectacle—Few Features Open.

(Special to The Mirror.)

Only two leading theatres in this big town are now open, the bicycle and the Summer garden having closed the doors of the others. While The Club's Baby was a laughing hit at McKiver's, Manager Liff decided to sacrifice receipts for reputation, and prepared to close the house during the very next weeks in order to gladden the eyes of his patrons with fresh colors and new upholstery in the early Fall; so he shut the doors for a time after a swell concert last night, and will tell us his plans later.

Manager Starr, of the Great Northern, where Ward and Vokes have been pleasing people with urbane, also decided to "close for repairs," and his house is "dark" now in the Fall he will reopen it with combinations at popular prices.

Our dandy First Regiment, which went down to Cuba during the late unpleasantness, has an armory, and like most all militia regiments, it has a debt. It was decided not long ago to raise this debt by heroic means, and next Friday and Saturday the Battle of San Juan Hill will be reproduced for this laudable purpose by the regiment at the Washington Park race track. It will be the greatest spectacle ever seen here. The boxes have been sold at big figures and the stock exchange and Manager Skiff, the indefatigable, will have full charge, the regiment paying the Park's fireworks people \$20,000 for displays. It is expected that one hundred thousand people will see the two performances.

Matt Berry, who will next season take out The Countess 490, on which he made a great deal of money last year, is booming Pain's fireworks again this summer. He is one of the few lucky managers who have a Summer job, and he subscribes to a testimonial which reads like this: "I have used Pain's salary compound for two years and I am now a well man."

Because She Loved Him So entered upon the third week of its engagement at Powers' to-night and Manager Powers has given his house a delightfully sumptuous appearance, with linen chair covers and grass matting. Business is excellent and the people like the clever farce and the clever people who interpret it so well. One of the hits is made by Maggie Fleming as the Irish servant. My earliest recollections are of John and Maggie Fleming, who used to uphold the vaudeville stage along with Andy and Annie Hughes.

Otis Skinner arrived here last Thursday to greet his new daughter, of whom he is justly proud. He is stopping at the Metropole.

The fact that they are selling seats two weeks in advance at the Grand Opera House is the best argument that Augustus Thomas' new play, Arizona, has made a big hit here. It is a delightful comedy, perfectly cast. Two dialect parts which stand out are those of the Mexican vaquero, played by Vincent Serrano, and the German sergeant of Walter Hale. Both are gems in their way.

Tully Marshall, responsible for much of the success of the Southern and Lyceum productions as stage-manager, is here on his honeymoon, "because she loved him so." His bride is pretty Marion Fairfax, of the company, whom he married in New York just before he came on here. They are at the Grand.

At the Dearborn Theatre yesterday the stock followed Lend Me Your Wife with a double bill made up of A Happy Pair and An Arabian Night.

It is likely that Manager Liff will reopen McKiver's early in September with Hotel Topsy Tarry, a travesty which you know in New York.

Announcement is made again that Marie Jansen will soon appear here in vaudeville. This is important, if true. Amelia Summerville is also announced, but she has never disappointed.

Hamlet was produced in Hebrew the other night at a West Side theatre, and there was a panic.

So great was the success of Erminie at the Studer-baker last week that it is being continued through this week. It is a sumptuous production and the cast is very strong. So many requests have been made for a revival of The Mikado that it will be put on again next week.

The Floor Walkers was such a successful burlesque at the Great Northern that Ward and Vokes are having it lengthened into a farce for the tour next season.

Eloise Mortimer, William Riley Hatch, and John Allison are the principals in a company giving a creditable performance of The Mascot out at Sun's Social Park this week.

I met a traveling man the other day who confessed that he had but recently witnessed his sixty fourth performance of Uncle Tom's Cabin, but I neglected to ask him if he took gas.

Andy Mackay is now here. He will remain to attend the commencement exercises of the House of Correction, on which occasion John Doe will deliver the valedictory address.

A man who signs himself "Aguinaldo" and who is probably an Elk, as he writes from St. Louis, sends the following and asks me to notify all Chicago actors: "I have made arrangements with J. C. Adkins, proprietor of the lively stable next to me, so that all my customers bringing their own cars can have stabling and hay, with a free bed in loft, for 25c. for over night. This makes it convenient for my friends from a distance, who prefer staying over night (bring quilts along); 15c for hay and stable through the day-time, plenty of water right at the stable. I have also made arrangements at an extra good restaurant, in fact the best one in town, to furnish meals to all who get a ticket from me for 15c. This is a regular life meal and you can get it no other way for less. If in town and hungry don't forget this." He has also a recipe for taking away the shiny appearance in coat collars and removing egg stains from vests.

And here is a man who wants a job as a "trouper." He writes as follows: "Dear Sir: You have been recommended to me as a reliable agent in securing places in companies for competent actors. I have never had any experience on the road, but have put on several home theatricals. I have played with great success the role of Joe Morgan in Ten Nights in a Barroom; I am about six feet in height, weigh one hundred and sixty pounds, have brown eyes, auburn hair, good looking and possess a deep passionate nature. I have a good education and a appreciation of refined and ennobling things. Also a fascination for the stage. My happiest hour is when I appear in the drama. Therefore I should succeed in my chosen profession. My playing has already elicited applause. And I believe there is a brilliant career in store for me if given a chance. If you see no opening for me at present a little advice as to what to do will be gratefully received; answer at once."

Bert Cootie and Julie Kingsley have gone to New Orleans for a vaudeville date. Before leaving for the South Mr. Cootie took me aside and told me, in confidence, that he would like to be the ice man.

"Biff" Hall.

BOSTON.

Summer Days at the Hub—Castle Square Success Unabated—News Notes.

(Special to The Mirror.)

BOSTON, June 26.

There is little to say about the Boston season, for midsummer dullness continues and promises to do so for a month and a half. Conspicuous as a novelty this week, however, comes the production of The District Attorney at the Castle Square by a cast calling forth the full strength of the excellent organization. There was compensation for the delay that Boston has had in seeing this powerful play by Harrison Gray Fiske and Charles Klein, for it was so well played when finally given. It had a splendid production and William Courtleigh and Lillian Lawrence made decided hits. The play thoroughly delighted the Castle Square patrons and it might well have a run.

After being handicapped at its opening performance the new-stock company at the Columbia closed after its one week. The Gypsy Queen, which, as I guessed last week, is a revision of Flowers of the Forest, was announced for this week.

The Maistratte is in rehearsal at the Castle Square and in it George Ober will begin his starring engagement of four weeks.

Joseph Jefferson came up from Buzzard's Bay with

ex-President Cleveland to attend the funeral of Alexander H. Ward.

Tom Henry made a flying trip to Boston last week to finish up several matters connected with the occupancy of the Columbia by R. M. Gulick and company. Next season will see him attached to the staff of Thomas H. Davis, probably with The Hustler, for he is one himself. He has an interest in the play.

Among the other improvements to be effected at the Tremont this Summer will be the redecoration of the entrance, lobby and foyer, and the substitution of new electrolites of a novel and handsome pattern. The work of resurfacing the lower floor will do away with the orchestra circle.

William Haworth passed through Boston a day or two ago on his way to New York. He has just returned from London.

Harry Grant, head usher of the Boston, has been re-engaged for next season.

Joseph F. Wagner and Vincent T. Petherston returned to town after a week at Kennebunkport, to which place they will go again for a further outing. The month of July Mr. Wagner will spend at his country place, Peak's Island, Me.

Mr. and Mrs. Odell Williams will be at Peak's Island after their vaudeville engagements.

Louis Aldrich, the energetic and popular president of the Actors' Fund, is in Boston for a couple of weeks.

Ida Rock has been visiting at Cohasset as the guest of Mrs. L. E. Whitcher, wife of the Boston broker.

Victor Gilbert, son of James and Florence Gilbert, evidently inherits the talent of his parents, as he has been selected to sing a solo at the graduation of the Rice School.

Walter E. Perkins is going to play a special engagement at the Castle Square theatre in the Summer.

Edward Maggi had an oration at the graduation of the New England Conservatory of Music last week. He was once a member of Alexander Salvini's company.

A Boston manager who has three companies on the road last week received letters from representatives of boards of trade in Texas, saying that they would force a reduction of the excessive transportation tariff in case he would visit there. Many companies have refused to book in Texas on account of the rates, and this manager's dates had all been settled in other parts of the country.

Boston friends of Mabel Dixey learned with regret of her serious illness in New York. She has fully recovered and is at Keith's this week.

Grace Beale, who was with Herbert Kelcey and Edie Shannon, has been engaged for James K. Hackett's company, opening in Rupert of Bentzen and appearing in The Pride of Jennico later in the season.

Two theatrical cases were in court last week. Counsel for Emma Stokes still want more information concerning Katherine Shirley, who claims a share of John Stetson's estate on the ground that she is the daughter of Mrs. Katherine Stetson. The matter will come up for hearing in the equity session of the Superior Court on Aug. 1.

The other is the case in the Supreme Court brought by the city of Boston against the Paul Boyton company for an injunction to have the defendant ordered to remove a band stand, a refreshment booth, and an amusement booth, which it has built of wood on its grounds on Huntington avenue. The ground upon which the bill is brought is that the place is within the fire limits, where wooden buildings are not allowable, and that the defendant put them up without a permit from the building department. The defendant takes the position that the booths and band stand are not "buildings" within the meaning of the building act, for that, among other reasons, they are for but temporary use and do not increase the risk of fire. The court reserved decision.

Leopold Jordan, who has been re-engaged to herald the doings of Olga Nethersole, touched at Boston last week on his yachting trip to the provinces. His yacht is named the Sapho in compliment to Miss Nethersole's new play.

Arthur F. Clark has bought the Pigeon Hill House, on Charles River, at the end of the Newton Boulevard.

JAY BENTON.

PHILADELPHIA.

The Grand Opera Season—Worrell to Be at the Park—Other News.

(Special to The Mirror.)

PHILADELPHIA, June 26.

This is the second week of the season of grand opera, under the management of Charles W. Strine, at the Grand Opera House. Gustav Heinrich directs the opera, which assures an artistic and acceptable production. The bill for this week is Carmen, alternating with The Masked Ball. The cast for Carmen introduces Mmes. Von Meyenheym, Hofacker, Nevin, Langford, M. Del Sol, Del Puente, Karl, Leliman, and Schroeder. The Masked Ball introduces Mmes. Vicini, Mattfeld, Culp-Kiehl, M. Baggetto, Alberti, Veron, Karl, Amedeo, and Mitchell. Considering the weather, patronage has really been excellent. No large amount of money can be realized, but the season of eight weeks gives employment to many people and genuine pleasure to thousands.

The Summer company at the Standard Theatre, run by Mr. Holden, closed abruptly June 25.

J. Bard Worrell will assume the business management of the Park Theatre the coming season by appointment of William J. Gilmore, the lessee. The season will open with the new organization called the Boston Serenaders.

A new German theatre will be opened at the Market Assembly Hall at Ninth Street and Girard Avenue. Mr. Loeweke is the lessee and Gerhard Lundt the stage manager. The dramatic company will be recruited from the Irving Place Theatre, New York.

The many friends of Charles M. Southwell will be glad to learn that the San Francisco engagement of his opera company has proven a great success. The original term of fifteen weeks has been now extended eleven weeks, and a lengthy tour of the Pacific Coast will follow.

The various parks, with unchanged musical attractions, are all doing well. Lincoln Park will open July 1.

At Atlantic City: George W. Monroe, Dorothy Drew, Virginia Stuart, James McCool, Old Homestead Quartette, Stella Willis, Pat Rooney, Jr., George H. and James Adams, William Armstrong, Morton and Reville, Bernard Sisters, Myrtle Tressider, and Ollie Kirschman.—Harold S. Silberman is looking after the interests of Freilinger's Academy of Music.

S. FERNBERGER.

WASHINGTON.

Collapse of the Columbia Company—Summer Happenings in the Capital.

(Special to The Mirror.)

WASHINGTON, June 26.

A succession of unbusinesslike is the record of the opening and closing week of the stock company at the Columbia Theatre. The company, comprising J. H. Gilmour, Mary Hampton, S. Miller Kent, May Buckley, Palmer Collins, Fanchon Campbell, Alfred Hudson, Gabrielle McKean, Harry Burkhardt, Edward J. McGregor, L. E. Grisel, Louis Payne, and Alfred Edwards, was engaged for a continuation of what has been, by other companies, a most successful Summer season, by George P. Conn and C. E. Blanchard, the latter of microscope picture connection, being represented as the strong financial backer. It is stated that when in New York Conn and Blanchard represented themselves as agents of the Columbia Theatre, whereas Managers Luckett and Dwyer had no business connection with the new theatre for the season. On the opening night J. H. Gilmour held the curtain until he received some assurance that his contract would be carried out. Blanchard authorized Luckett and Dwyer to hold Mr. Gilmour's salary out every night. This they consented to do. Conn and Blanchard disappeared after Monday night and have not been seen since, thus throwing much against their will the entire management on Luckett and Dwyer. Other members of the company took a hand in the threats of holding the curtain, demanding money, and altogether things were lively. In connection with the salary of Mr. Gilmour, which was held out, attorney gave notice Saturday that the guarantee would not hold good legally, and Mr. Gilmour and S. Miller Kent then issued attachments for their salaries. After considerable wrangling and adjust-

ing the receipts of the week above expenses were added and the company left for New York. It was thought that another week would be played on the commonwealth plan. Christopher, Jr., was in rehearsal, but the company could not be held together.

In the third act of Aristocracy, in the struggle between Prince Von Haldenwald (Harry Burkhardt) and Jefferson Stockton (J. H. Gilmour) last Thursday night, Mr. Burkhardt missed his calculations and fell with great violence in the wings, dislocating his arm at the shoulder. He was taken to the Emergency Hospital, where the injury was remedied. He played the last two performances with his arm in a sling.

Glen Echo is temporarily closed as a suburban resort and Edwin Baltze, the owner of the property, has canceled the lease of M. E. Brawner, on account of letting privileges for gambling devices that disagreed with the policy to be pursued in the conduct of the place. It will shortly reopen under new management.

The Academy of Music is in the hands of a force of workmen, who are freshening up the auditorium and adding to its attractiveness. Radical alterations are being made in the sanitation. The scenery is being repainted and several new sets will be added. The dressing rooms are receiving a thorough overhauling, and much improvement is being made for the convenience of traveling companies.

Manager W. H. Rapley, of the New National Theatre, and Fred G. Berger, manager for Sol Smith Russell, have just returned from a six-day bicycle trip from Staunton, Va., to Hagerstown, Md., a distance of two hundred miles. They were accompanied part of the way by Morgan Sherwood, property master of the National.

Certain Washington holdings of the late William J. Florence led to the filing last Thursday in the register's office here of an order from the Surrogate's Court of the County of New York, dated May 15, 1899. It is set forth that the actor's estate is \$61,480.02, on which there is a tax due to the State of New York of \$64.89. Annie Teresa Florence is the sole legatee. The District of Columbia holdings are given as "Washington notes," \$7,474 being cash from Thomas J. Fisher and Co., real estate agents; \$4,636 promissory notes of Charles, Emily, and William H. Allison, trustees, and George C. Bowers' note for \$2,580.

Dr. Frank T. Howe, dramatic editor of the Evening Star, and Mary Helen Howe were invited guests on the Pennsylvania Railroad excursion to Cape May June 23 and 25.

A. S. Seaman, of the Times staff, will go with Frederick Ward next season as press agent.

Bessie Driver, accompanied by her mother, Mrs. George W. Driver, will sail for Porto Rico next Wednesday to visit her brother, Dr. Sanger Driver, of the army medical staff.

Channing L. L. Pollock, dramatic editor of the Times, will return from Europe July 4, which will relieve Assistant Dramatic Editor Harry A. March, who will then go to Canton, O., his home, for the Summer. Mr. March will return in the Fall. Thornton and illustrations have been engaged by Manager Gus Hill for next season.

JOHN T. WARDE.

ST. LOUIS.

Elks Week at the Theatres—Changes of Bill—Items.

(Special to The Mirror.)

ST. LOUIS, June 26.

The Spencer Opera company at Uhrig's Cave sang The Queen's Lace Handkerchief last night to a good audience. The prima donna, Maud Lillian Berri, has greatly surprised us. She is no doubt the best prima donna that the Cave has had for several seasons. William Stevens was also well received. Mr. Hawley, who has been seen and heard here in past seasons, also did capital work. Gertrude Longe, a favorite with the patrons of the Cave, was happily cast. The chorus is an exceptionally good one.

The Suburban did a record breaking business all last week. Tuesday night's performance was devoted to the Elks, all others being barred. This week there is an entire change of programme, the minstrel first part having the same people but with new material.

Forest Park Highlands last week was another attractive spot to both Elks and others. This week the Macarte Sisters and Lew Hawkins hold over and the newcomers are Clarice Vance, Joseph Adelman, Sullivan and Weber. Kithe Leslie, and Ed Guyer.

At Koerner's Garden this week's programme contains a large number of favorites.

The supplementary week at the Columbia, which was only for Elks week, was a success.

The Sporty Widows at the Standard Theatre last week drew well.

At Ernest's Pavilion, Manion Park, the minstrels are back again from the Columbia, where they went to spend Elks week.

Lawrence Hanley's Stock company at Olympia presented Castle last night to a fine audience. The performance was an excellent one.

George W. June, amusement manager of the Empire Theatre, Exchange, Chicago, was among the Elks here last week.

John Havlin was in the city again last week.

Dave Allen has retired from the management of Koerner's Garden and Mr. Koerner has taken the management himself.

Carroll Johnson scored heavily at the Suburban last week. He sang "How to Tell that I'm Irish" and appeared in a new suit of the Elks' colors.

W. C. HOWLAND.

CINCINNATI.

Saengerfest Draws Crowds—Ludlow Lagoon Opens—Other Attractions.

(Special to The Mirror.)

CINCINNATI, June 26.

The great Golden Jubilee Saengerfest will be held this week, beginning Wednesday night in the mammoth new building erected at the entrance to the Zoological Gardens. Two thousand voices will be heard in choruses under the direction of Louis Ehrhartz. The soloists are George Hamlin, Corinne Moore Lawton, Sarah Anderson, Charlotte Macconda, Mrs. Marshall Pease, and Joseph S. Baernstein. Visitors are expected from all over the country.

The Zoological Gardens' promenade concerts continue to attract large audiences. The music is furnished by the Bellstedt-Ballenberg Band.

The Baker Opera company will begin its season at Chester Park next Sunday, when it will produce The Queen's Lace Handkerchief. Beginning yesterday an excellent vaudeville bill was presented, containing the names of Murray and Lane in their second week in the sketch, Bathhouse and Elsie; Pettie Earls, J. Aldrich Lobby, Lores Grim, Foster and Williams, and the Elliotts.

Manager Fennessy, of the People's, appreciating the fact that large crowds will be here on account of the Saengerfest, booked the White Crook Burlesque company for his theatre one week, beginning yesterday. In the olio were Mlle. Karina, Egypt and Rosa, the Oriental dancers; Khens and Cole, Conroy and McCoy, the Howard Sisters, and Farrell and Starck. Manager John J. Noonan, of the Ludlow Lagoon, opened his beautiful park Sunday a week ago. The place never looked so attractive, and a large crowd was on hand. For the week beginning yesterday Mr. Noonan has arranged for an interesting series of vaudeville specialties. All the side entertainments are in good running order.

The Cincinnati Lodge of Elks carried off the honors at the recent convention in St. Louis, winning the first prize of \$1,500 for having the largest number of members coming the longest distance; also first prize of \$1,000 for general appearance, most unique costume, and largest number of men in line during the procession. The band contest first prize of \$1,000 was awarded to Weber's Military Band, which accompanied the Cincinnati lodge. Glory enough for one convention.

WILLIAM SAMMON.

SAID TO THE MIRROR.

W. D. CAMPBELL: "I wish to thank The Mirror for the good results from my advertisement."

EDWIN H. LOW: "I am in receipt of a letter from the Pall Mall American Colonial Exchange, of which I am the American agent, requesting me to double the number of MIRRORS sent to London, in order that the increased demand may be supplied."

IN SUMMER PLACES.

Elouina Oldcastle is spending the Summer in England. She will return to New York in August.

Florence Gerald is spending a few weeks of her Summer vacation as the guest of friends in Chicago, among them Mary Towle Davis, of the Dramatic Magazine, and Mrs. Taylor, of the Hotel Jackson.

Gus P. Thomas is at the Hotel Hanlan, Toronto, Can., for the Summer.

Mr. and Mrs. W. F. Rochester are spending their Summer at Lavelette, N. J.

Mr. and Mrs. Fred Mower and Tiny Mower, of Walter Perkins' My Friend from India, are spending their vacation at their home, Swampscott, Mass.

Ann Scaife will spend a few weeks at White Bear Lake, Minn., before joining Marie Lamour.

Belle Archer is fishing and camping at the Rangeley Lakes, Me., with her sister, Eleanor Lane, while preparing for her next tour in A Contented Woman.

Mr. and Mrs. Stuart Darrow are spending the Summer in Owego, N. Y., working on new sand and smoke pictures.

Chauncey L. Southern, Leslie Fancourt, Don Merrileid, and M. F. Walsh are camping for the Summer near Richmond, Staten Island.

Edna Earlie Lindon is at her home, Elm View, Oswego, N. Y., for the Summer.

Helen MacGregor, late leading woman of Robert B. Mantell's company, is resting, after a very successful season, at Idle Hour, her Staten Island home.

James K. Collier, after spending several days at Old Point Comfort, has gone to Wilmington, N. C., to visit his parents, previous to returning to New York.

Tony Hart, Jr., is spending the Summer at Atlantic City with his family.

Norman Hackett is summering at the Michigan resorts and his home in Detroit.

Neli McLewen and Oscar Norfleet, after a successful season with Clay Clement, are spending the Summer at their homes at Memphis, Tenn. They will rejoin Mr. Clement in San Francisco, Aug. 1.

Ernest Lamson left Saturday for Prairie View, Ill., where he will remain until the middle of August, or till after haying time.

George H. Broadhurst will leave this week for a month's sojourn in Halifax for rest and recuperation.

George W. Deyo sailed Saturday for a six weeks' trip through the Maritime Provinces.

Luna Cooper is spending the Summer in Detroit, the guest of her husband's mother, Mrs. William H. Elwood, and the latter's daughter.

Corse Payton, Etta Reed, Edna May Spooner, Cecil Spooner, Mollie Spooner, Senter Payton, Henry Payton, and B. S. Spooner are guests of Mr. and Mrs. Joseph Payton at Centerville, Ia. Lawn parties, picnics, dinners and receptions are the order of the day. Mr. and Mrs. Payton have representatives of four well-known companies among their children, and this is the first reunion in fifteen years.

Sadie Miner is spending the Summer in Chicago with her mother and sister.

Mildred and Rouclere are spending the Summer at their cottage, Atlantic City, N. J., and will remain there until the opening of their season on Sept. 25, at Norfolk, Va.

Maryland Tyson is at her mother's home, Arlington, Md. She will return soon to New York for a brief stay, after which she will spend the rest of the Summer at Atlantic City.

Sadie Martinot and her mother are summering at Jamaica, N. Y.

Mrs. Harry Widener (Katie Mayhew), entirely recovered from her severe illness, is spending the Summer at Flushing, N. Y.

Mrs. Fred Marsden is summering at Phenixville, Pa.

Maude Odell is enjoying a few weeks' rest at her home, Beaufort, S. C. Val Kennedy, E. H. Sothern's business-manager, is visiting at the same place.

Samuel Meyers, business-manager for Maude Adams, is summering at Kennebunkport, Me.

William Seymour is at his Massachusetts Summer home, Clamari Towers, where he will remain until Aug. 28.

Orchestra Leader John C. Mullaley and Stage-Manager William Dixon, of the Hollis Street Theatre, Boston, are at South Orrington, Me., for the Summer.

Charles J. Rich, assistant manager of the Hollis Street Theatre, Boston, will go this week to his Summer home at Siasconet, Mass. Later he and his family will rest at the Twin Mountain House, N. H.

Mr. and Mrs. George T. Meech (Lazette Du Brock) are spending the Summer at South Beach, N. Y.

Edward Lester of the Mansfield company, will be the guest of R. L. Barker, of Providence, during July.

Joseph Maddern and Charles Giblyn are camping at Rye Lake N. Y., for the Summer.

Pearl Evelynne and her mother, Mrs. May Evelynne, will make their home for the Summer at Bath Beach.

Charles H. Boyle and Carrie Graham, who have just returned from a tour of the Castle-Hopkins and Orpheum circuits will summer at St. James, L. I.

Alfred Hudson has gone to Palenville, in the Catskills, until after the hot spell.

Jessie Bonstelle has joined her husband, A. H. Stuart, at Cape Elizabeth, Me., where they will spend the Summer.

Emma Italia, who has acquired a cozy apartment in the suburbs of Boston, is devoting her Summer vacation to bicycling, boating, fishing, etc.

Mr. and Mrs. Alfred Keely, Lee Sterrett, and Harry W. Fenwick have taken Sunset View Cottage, at Peak's Island, Me., for the Summer. Messrs. Keely and Sterrett have now in course of construction two new plays, which are to be completed before the opening of the regular season.

Burt G. Clark has gone to his Summer home at Rockville Centre, L. I.

Charles K. French has taken a cottage at Whitestone Landing, L. I.

Thomas J. W. Grady has gone to Atlantic City for the Summer.

Carl St. Aubyn will summer at the Highlands of the Navesink.

Mattie Keene leaves to-day for Narragansett Pier for the month of July.

W. E. Horton writes from Mt. Clemens, Mich.: "The following professionals have arrived during the past week: Belle Archer, Vivian Townsend, Madge Tremaine, Frank C. Young, Bessie Devols, J. F. Converse."

ITALIA VITALIANI.

A Graphic Sketch of Duse's Cousin—Her Art and Her Life.

(Special Correspondence of The Mirror.)

Rome, May 15.

Italia Vitaliani comes of a race of artists, and she is a cousin of Eleonora Duse, whom she resembles in the simplicity, naturalness and yet power of her acting. Like Duse, Italia Vitaliani



follows no given school. She has made her own school, by which, though still very young, she has surpassed most of her contemporaries, being at the present moment scarcely second even to her distinguished cousin. In the greatest passion she never rants, never tries to force applause, but is always faithful to truth, never forgetting the character she represents, and—again like Duse—is original in every part she undertakes, copying no one, not even Duse herself.

She made her first appearance at thirteen years of age as the child in Monsieur Alphonse, and played it so feelingly that women wept. During the earlier years of her career she infused so much feeling and concentrated passion in her work that she frequently fainted after the performances.

Born, in Sardou's Spy, has never had so touching, passionate and truthful an impersonation as Vitaliani. She is equally fine in La Tosca, Fedora, Adrienne Lacourneur, Clotilde, Camille, Princess Georges, Magda, The Second Wife, Hedda Gabler, and other plays. She has also originated new parts in plays written by Ivo, Praga, and Braccio. She has already visited South America, Spain, Russia, Austria, and Hungary, and everywhere has conquered. Everywhere, also, the greatest critics have been unanimous in judging her one of the most powerful and original actresses in Italy. At times, when carried away by her role, she seems inspired.

She is little and slim, with large, thoughtful eyes that express every feeling of her soul, even when she does not speak. She lives a simple, quiet life, entirely dedicated to her art, like her cousin Duse, and again like Duse, is melancholy and nervous to extreme. On the stage, however, she forgets herself and lives another life in the person she is supposed to be for the hour. Her frail, ethereal figure also changes when she is on the stage. She seems to grow taller before your very eyes. Her voice is so flexible that it can express every feeling that a part demands without rant, and her pale face, innocent of rouge, seems made to picture the most contrary sentiments of the human heart and mind. In that pale face are set those large, melancholy eyes, which can flash fire when needed, or swim with laughter when she pleases.

She is at her best, however, in strong, passionate roles, when her eyes, voice and person betray the most sublime anguish, and force tears from every eye and cries of admiration from all who see her. This is but a very weak attempt at trying to describe this truly clever actress, who in private life is a most gentle, delicate and refined lady. If you did not know her you would never dream that a little woman, so serious and so reserved, could be the actress who has thrilled every chord of your heart.

A final word, she is as much beloved by every member of her company as she is by the public.

S. F. Q. R.

OBITUARY.

Charles Henderson died at his father's residence, Centerville, Iowa, June 20, aged thirty-three years.

Thomas P. Walsh, father of Blanche Walsh, died of heart failure, in this city, on June 23, aged sixty-three years. He was a prominent figure in the politics of the lower East Side, and was at one time Warden of the Tombs prison.

Ira J. Holmes, brother of Burton Holmes, the lecturer, was drowned in Lake Michigan last June 11 while yachting. Burton Holmes is on his way to Manila to gather material for a new lecture, and will not learn of his brother's death until he reaches Yokohama, July 7.

David Gibson, the artist, for many years connected with the St. Louis Globe-Democrat, and at one time singing comedian with the Alice Oates Opera company, died suddenly in St. Louis on June 19. He was a member of the Elks Lodge of Newport, Ky., and was buried by them in Elks Rest, Bellefontaine Cemetery, St. Louis. The pall bearers were members of St. Louis lodge, and the funeral was attended by the members of the Newport lodge, who were present at the Elks reunion.

William Benton Walker died at Bellevue Hospital, in this city, on June 19, aged forty-two years.

Hervey J. Ramsey, assistant treasurer of Madison Square Garden, was killed in this city on June 23 by his wife, Grace Ramsey, who is believed to be insane. She cut his throat while he slept. Mr. Ramsey was thirty-eight years of age.

Jenny Kay Montgomery died at her home on Fifth Avenue, in this city, on June 23, of apoplexy, aged thirty-nine years. The funeral services were held at the rooms of the Actors' Fund on Monday morning, the Rev. Dr. Houghton officiating, and the interment was made in the Fund plot in the Cemetery of the Evergreens.

Virginia, the infant daughter of Robert and Katherine Campbell, died in this city on June 6. She was four months and 18 days of age.

AMATEUR NOTE.

Cardinal Wiseman's The Hidden Gem was successfully played on June 21 by students of St. John's College, Toledo, O. The cast included Arthur J. Sawkins, Bernard Daly, Joseph Ziegler, George Bodette, Michael H. Flanagan, and Frederick Ankenbrandt.

THE STOCK COMPANIES.

As You Like It was the second week's offering of the Lawrence Hanley Stock company at the Olympia Garden, St. Louis. The play was artistically staged and produced under the direction of Edmund Lyons. Nellie Reed was the Rosalind and Mr. Hanley the Orlando. The other principal parts were ably played by Emil Schaffer, Miss O'Madigan, Miss Dunbar, Edmund Lyons, Hugh J. Ford, Arthur Garreis, H. G. Lonsdale, Earl Sterling, and Charles Krone. Arthur Garreis played Orlando on Monday evening, June 19, owing to the illness of Mr. Hanley.

This Summer finds Lisle Leigh again the leading woman of the McCullum Stock company at Cape Elizabeth, near Portland, Me. The company opened its season most auspiciously on June 10, presenting The Charity Ball. Miss Leigh played Ann Cruger and won a triumph in the part. The critics wrote in the highest terms of her performance, and the audience welcomed her with a whirlwind of applause and an avalanche of flowers. Her reception surpassed any ever given to an actress by Portlanders.

James S. Barrett, who has been re-engaged for Forepaugh's Theatre Stock company, Philadelphia, refused an excellent offer for a comedy part in a new production. His reason for refusing was that although stock work is hard work the schooling a young man receives with a stock company in two seasons is worth ten seasons' experience with a road company.

Edwin T. Emery since the closing of the season at the Girard Avenue Theatre, Philadelphia, has been spending a few weeks in town.

Mrs. Selby Tapsfield, for the past eight seasons with Lewis Morrison, will open June 27 with the Schubert Stock company, Rochester, N. Y., playing Cleopatra in Turned Up.

Managers Shea and Wilton's stock company offered Pawn Ticket 210 last week at the Park Theatre, Worcester, Mass. It has been proven conclusively that Worcester will give good support to an organization of this calibre. Each member of the company has made a hit. Lola Morriss as Meg scored heavily and we doubt if the part has ever been better portrayed. The Uncle Harris of Gilbert Elly won him several curtain calls. Charles Barringer handled Oswald Gregg in his usual finished manner. Marie Casmere did as well as possible with Ruth Sternhold. This week she appears as Lady Alice in The Runaway Wife. Miss Casmere is very popular, and her photographs will be given away as souvenirs next week. Dan Burke filled a special engagement last week and made a decided hit in the part of Flash. Kendall Weston, George W. Barber, Al. G. Kranz, Alf G. Herrington, Colin Campbell, Alice Penney, and Alma Alkin also did good work.

The Frederick Bond Stock company began their fifth week yesterday at the Leland Opera House, Albany, presenting Tom Robertson's Caste. In the bill are—Mr. Bond, William Courtney, Francis Kingdon, Gus Frankel, Robert W. Smiley, Adelaide Keim, Miriam Nesbitt, and Ellen Rowland. Miss Nesbitt scored a pronounced hit last week as Rosa Colombier in An Arabian Night.

Lucia Moore has joined the Shubert Stock company, Rochester, as leading woman, and opened yesterday in Turned Up. This is Miss Moore's first stock engagement, and she accepted it rather suddenly—on twelve hours' notice, in fact. She was about to leave for a Summer at Long Branch when Mr. Shubert persuaded her to accept the leading business in his company. Miss Moore has had several offers for next season, but has not signed as yet.

Joseph Le Brandt's melodrama, On the Stroke of Twelve, will be produced on Sept. 11. Mr. Le Brandt's policy has been that of saying nothing and saying wood. Some of his plays that have scored successes are The Real Widow Brown, The Sleeping City, and The Red Cross Nurse. The second edition of Hotel Topsy Turvy was also prepared by him.

Alice Butler, after a two months' vacation at Manhattan Beach, will return to Pittsburgh in August to open her third season with the Grand Opera House Stock company there.

John J. Farrell has duplicated the hit he made in New Orleans as Jack Mason in The Golden Giant Mine, and is already an established favorite in Hopkins' Stock company, Chicago.

ENGAGEMENTS.

For the Packard Opera Company, opening a Summer season at Cape May, N. J., on July 1: Charlotte Gilman, Dora Escott, Hetta Beaudet, Josephine Kirkwood, Warwick Ganor, John Havens, Gilbert Clayton, Mountjoy Walker, Frank Kildsade, Charles Stout, and Charles Wallace; Dan Packard and Gilbert Clayton, proprietors; Dan Packard, sole manager; Philip Ditzinger, treasurer; Alfred Kuttner, musical director.

Andy Amann and Frances Hartley, for A Clean Sweep, under the management of Charles Arthur.

With Charles Mortimer: Suzanne Norwood, Lillian Anderson, Edna Caldwell Minnell, Frederic Sliger, John Morrissey, George Sheffer, and F. P. Minnell.

Tony Hart, Jr., for the new review to be produced in London in September by George W. Lederer.

Johnnie Page, Nellie Lynch, Mabella Baker, and Ethel Irene Stuart, for Chris and the Wonderful Lamp.

Baroness von Ziebler, for An Easy Mark.

John E. Lane, re-engaged with J. E. Toole, opening Aug. 28.

Joseph Le Brandt has been engaged to play the light comedy lead and stage his new comedy-drama, On the Stroke of Twelve.

MUSICAL NOTES.

Manager Charles L. Young has arranged to give a series of Sunday concerts at the Metropolitan Opera House, beginning Nov. 12. Mr. Young has also signed Marie de Macchi, the Italian prima donna, who will make her American debut under his direction. Other important engagements announced by Manager Young are Hilda Newman, the Californian pianist, who succeeds Celia Schiller in the New York Ladies' Trio; Rossi Gisch, Anna E. Otten, and Louis J. Mintz.

Potchnikoff, the Russian pianist, will make his American debut at Carnegie Hall on Nov. 17.

The commencement exercises of the Grand Conservatory of Music were held on June 22 at Scottish Rite Hall. Gertrude Frisch, Beatrice Flehner, Ada Thel'ald, and Sidney Bowen Holden received the degree of bachelor of music.

Lillian Blauvelt is said to have declined an offer to sing here next season with the Maurice Grau Opera company.

Ardma O'Donnchaidh sang last week with much success at the Waldorf-Astoria roof garden.

COMPANIES CLOSING.

Mattie Vincent, at Ashland, Wis., June 17.

A Midnight Bell, at San Francisco, July 8.

Andrews Opera company, at Owatonna, Minn., June 17.

On and Off, at Denver, Col., June 24.

Hoyt's Comedy company, at Sedalia, Mo., on June 18. The next season of the company will open on July 24 in Illinois.

LETTER TO THE EDITOR.

THE ADMIRER ALFRED AYRES.

WASHINGTON, D. C., June 20, 1899.

To the Editor of The Dramatic Mirror:

SIR.—W. J. Thorold takes nearly three columns of THE MIRROR in which to acknowledge the correctness of Alfred Ayres' criticism of Miss Julia Arthur and confess himself an ass. He starts out by saying it is the fate of greatness to be attacked and maligned, and then proceeds to attack and malign in the nastiest and grossest manner the dean of American dramatic critics, forgetting, in all probability, that in thus attacking and maligning Mr. Ayres he unconsciously admits and acknowledges his greatness.

At first and at last I experienced great difficulty in ascertaining anything about W. J. Thorold—who and what he is and why he is. The only information concerning this gentleman, I have been able to elicit is that he is an actor in the Julia Arthur company, which is no more than what he tells us in his three-column screed in answer to Mr. Ayres. If Mr. Thorold really wanted to find out anything concerning Mr. Ayres he had only to ask the editor and proprietor of THE MIRROR, Mr. Harrison Gray Fiske, or any other man or woman whose name stands for what is solid and substantial in the dramatic world. Had he pursued his inquiries in the right direction Mr. Thorold would have learned that Mr. Alfred Ayres is the critic actors and actresses of any intelligence fear and respect above all others—the critic whose every suggestion is immediately acted upon, even while the actor or actress criticised is throwing mud at the critic.

Mr. Thorold, in his sickly attempt to ridicule Mr. Ayres' book of reference, "The Orthoepist," says: "I have never known any one to refer to it." Well, because one obscure actor, a self-confessed "specious carper" and member of that minority which is "always left alone in the oblivion from which it never emerges," has never known any one to refer to "The Orthoepist," does that make the book any the less valuable, or any the less a book of reference? Intelligence and reason answer "No." And without attempting to detract an iota from the illustriousness of any of the names of the ladies or gentlemen mentioned, in whose libraries or workshops this book has not been observed by Mr. Thorold, I would respectfully suggest that if the book did there appear the workshops or libraries would be greatly enhanced in value, and if the owners thereof were to master the material between the covers their education, their intellect, their intelligence would be of even greater superiority than they now are.

Never having had the pleasure of seeing Miss Arthur, it is not my purpose to enter into a discussion of this article, but when Mr. Thorold accuses Mr. Ayres of misrepresentation he falls into a very grave error. Alfred Ayres never misrepresents. He shoots with unerring accuracy at the faults of the players and hits the bull's-eye every time. But every word he writes is true. Therefore, when he says Miss Arthur placed her emphasis here, or failed to place it there, I am bound to believe that at the performance witnessed by Mr. Ayres she did. If she does not now, but reads the lines in the different quotations as Mr. Ayres pointed out, that they should be read, and as Mr. Thorold admits she does now read them, then until Miss Arthur assures me otherwise I am bound to believe, and the great majority of intelligent, scholarly actors and actresses are bound to believe, that in common with so many others she has changed her readings since the appearance of his criticism.

And now we come to the last paragraph of Mr. Thorold's epistle. He says "Mr. Ayres has no regard for the good old palmy days and no respect for our own decade; in reality he admires few actors, from Roscius to Maurice Barrymore." This is another serious mistake. I have known Alfred Ayres for a great many years, and am proud to account him my friend. I know that he has had and has all the regard for the "good old palmy days" and all the respect for our own decade that the good old palmy days or our own decade deserve; that in reality he has admired and does admire many players. In proof of this I have only to refer Mr. Thorold to another of Mr. Ayres' books, entitled "Acting and Actors," which is a collection of a number of his essays and criticisms. Mr. Ayres is, I fear, greatly misunderstood. He does not criticize but to criticize, he does not write for what he is in it, but that good may result therefrom. And it does. Many a player both of the good old palmy days and the present decade will testify to difficulties overcome in their own careers, obstacles surmounted and improvements made through the criticisms and essays of Alfred Ayres.

Mr. Thorold speaks of a nameless gentleman who saw Mr. Ayres play Shylock. This nameless gentleman told Mr. Thorold that Mr. Ayres' impersonation of Shylock was "so full of all that pertains to the elocutor—stills, mouthing, ranting, strutting, sawing of the air, pauses measured by an egg boiler," etc. This is unkind, uncalled for and untrue. I have seen Mr. Ayres' Shylock from the front and have had the honor of playing with him in The Merchant of Venice, and I have no hesitation whatever in saying that his performance of the part was the most correct, the most ideal, the most scholarly, the most intelligent, the most intellectual, that either the palmy days or the last decade have ever known. Your nameless gentleman was gazing you, Mr. Thorold, or else he is an ignorant brother carper and knight of mediocrity. Heed him not. What you want to do is to wake up. Get acquainted with some of the people of the dramatic profession who can keep you posted on contemporary matters. Pay more attention to your own parts and less to those of others, live honorably, be kind to every one, render to every man his just due, and some day you may emerge from your mediocrity of oblivion and be truly great yourself.

GEORGE BOCKLER.

MATTERS OF FACT.

Lillian Burnham has entirely recovered from her illness and will remain at her home, 8 Thatcher Road, Dorchester, Mass., during the Summer.

Edw. Trautman, musical director with Fanny Rice for two seasons, will consider offers for the Summer and next season. His address is 630 Catherine Street, Syracuse, N. Y.

Pasqualina De Voe and Victor V. Vass have withdrawn from the vaudeville ranks and Miss De Voe will return to the legitimate stage. She is considering several offers for next season. The further use of the name De Voe and Vass is unauthorized.

James M. Brophy wishes to thank the Philadelphia and Chicago stock managers for offers, but does not at present contemplate stock work next season, preferring engagement for a role similar to those he is playing so well with the Thamboussier-Hatch Stock company. He will be at liberty on July 18.

Maurice Freeman came to New York from Boston last Tuesday in response to a telegram from J. Spies on behalf of a prominent manager who wished to engage him. Mr. Freeman, who returned to Boston on Wednesday, said that his advertisement in THE MIRROR was the cause of his interview with the manager.

Henry Engel, who has been connected with The Middlesex, Middletown, Conn., for eight years, has become the lessee and manager of the house. He will open the season about Sept. 1, playing a limited number of the best attractions. Contracts made with the former manager will hold good.

To complete his company playing Richard III., Hamlet, and Othello, S. R. Marshall, 419 Vine Street, Cincinnati, Ohio, will engage several amateurs of ability in search of practical training.

William Oris Johnson has a dramatization of Marie Corelli's popular Parisian story, "Wormwood," the production of which can be arranged for by a reliable manager.

William T. Keogh has a number of Davis and Keogh's well-known successes including Brother

for Brother, Down in Dixie, The Great Train Robbery, and others which he will let on royally at reasonable terms. Mr. Keogh is now located at the Star Theatre.

Edgar A. Booth will invest in a farce-comedy, and give his services if he can find a good play. His address is Room 512, 21 Wabash Avenue, Chicago.

Beatrice Goldie is back in town, the American Opera company's season having come to a sudden end at Rochester, June 17. She is open to offers as prima donna.

Lillian Dix does not go with J. J. Rosenzweig's company as reported. She is still open to consider offers.

Murry Woods, stage-manager for E. H. Sothorn's company the past season, has just closed a special engagement with Francis Wilson's revival of Emma, and is at liberty for the rest of this Summer and next season. He would entertain propositions as stage director for some first-class stock company.

E. L. Duane, stage director of the Giffen Stock company, St. Louis and Denver, has closed his season and returned to New York.

Harry Davies, leading tenor last season with Jules Grau's Opera company, has signed for the Summer and next season with the Castle Square Opera company, Chicago, Ill.

John E. Ince has desk room to let in Room 7, Broadway Theatre Building, this city.

A. M. Langstaff, musical director with The Girl from Paris for two seasons, has not signed for next season. He may be addressed care of this office.

Charles Fletcher paints scenery at terms that are sure to please. His previous work has been accorded excellent recommendations. He may be addressed at 288 Grand Street, this city.

Katie Rooney, who has starred the past two seasons in The Girl from Ireland, is at liberty for next season for singing and dancing parts. John Harding, musical director, is also unplaced as yet for 1899-1900. The address of both is 317 East Fourteenth Street, this city.

CARL A. HASWIN'S TOUR.

A Mirror reporter called on Carl A. Haswin yesterday and found the well-known actor-manager surrounded by trunks, traveling bags, boxes and packages of every description. Mr. Haswin explained that he was in the midst of his annual bundling up, preparatory to moving to his Summer home at Holly Beach, N. J., near Cape May, where, after a season's hard work, Mrs. Haswin and he regularly spent their Summer vacation. Being asked as to his plans for next season, Mr. Haswin replied: "I shall appear in a high-class production of A Lion's Heart, a romantic melodrama which I presented two seasons ago, on trial, in a number of cities, where it was received by critics and public with approval. I did not then continue its production because only a few months ago I succeeded in obtaining exclusive and permanent control of the play. I now feel that all the energy and expense I put into it will be of direct benefit to me. I shall therefore make next season's production of A Lion's Heart a noteworthy one. Not only will the supporting company be of exceptional strength and proficiency, but the scenery and accessories will be elaborate. The principal members of my company are already engaged and the scenery is completed. John G. Magle will manage my tour. I shall not bid permanent adieu to The Silver King. That play and I have been too closely allied these many years to think of lasting separation. I have appeared in it more than 3,000 times, and I doubt not I shall continue to so appear at short or longer intervals. But next season I shall devote myself entirely to A Lion's Heart."

MR. AND MRS. ROGERS.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) are at the Audubon Thirty-ninth and Broadway, this week, where they can be seen relative to joint engagements for next season. Miss Mackintosh is one of the cleverest character women on the stage, her success in the stock companies of Denver, Cincinnati, Columbus, and Rochester amply proving the assertion. She is tall and dark, and has had seasons with Sol Smith Russell, Ward and James, and The Prisoner of Zenda. Robert Rogers, a massive, good-natured, humorous comedian, has scored steadily for two years in the Valentine Stock company, at Columbus and Rochester, his most noted hits being in comedy old men. His Cattermole in The Private Secretary, Hiram Green in The Butterflies, Eccles, General Buckthorn Caderousse, and Peter Gourney Knox are all notable.

WALTER E. PERKINS' NEXT TOUR.

Walter E. Perkins, the original barber in that hugely successful farce My Friend from India, will take out the play again next season, opening about Sept. 15, with the strongest company he has ever carried. Mr. Perkins' company probably will be the only one presenting My Friend from India next season. They will play through the Northwest to the Pacific Coast, visiting all large cities. Mr. Perkins' last tour was most prosperous, players and play winning highest praise everywhere, and the season to come promises to prove even more successful. The tour is being booked by Manager Al. Harris at Mr. Perkins' offices, Room 513, 1402 Broadway, New York.

BERT COOTE'S STARRING TOUR.

Bert Coote has established his headquarters at 1440 Broadway and will return to town next week. He opens his season Sept. 4 at Montreal and expects to produce his new play in New York late in the Fall. It is possible, however, that it may have its premier at the Academy, Montreal, during October, and go in to Boston and then come to New York for a run. The title and author will be announced later.

Died.

CAMPBELL.—Virginia, daughter of Robert and Katherine Campbell, June 6, age 4 months and 18 days.

GIBSON.—David Gibson, suddenly at St. Louis, June 19.

HENDERSON.—Charles Henderson, at Centerville, Iowa, on June 20, aged 33 years.

HOLMES.—Ira J. Holmes, drowned in Lake Michigan, June 11.

RAMSEY.—Hervey J. Ramsey, in New York city, on June 23, aged 38 years.

MONTGOMERY.—Jenny Kay Montgomery, in this city, June 23, of apoplexy, aged 39 years.

WALKER.—William Benton Walker, in New York City, on June 19, aged 42 years.

WALSH.—Thomas P. Walsh, in New York city, on June 25, of heart failure, aged 63 years.

Married.

ALBERTI.—ULRICH.—Achille Alberti and Helen R. Ulrich (Helene Noldi), in Philadelphia, Pa., on June 21.

BENNETT.—HOLBORN.—A. Milo Bennett and Arline Holborn, on March 25.

WILLIAMS.—RAIDCLIFFE.—Malcolm Williams and Minnie Raidcliffe, at St. Louis, June 22.

WALKER.—OVERTON.—At New York city on June 22, by Rev. H. C. Bishop, George Walker and Ada Overton.

Born.

HINRICHS.—Twins to Mr. and Mrs. Gustav Hinrichs, at Philadelphia.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, \$40; half page, \$75; one page, \$120.
Professional cards \$1 a line for three months.
Ten line "display" professional cards \$3 for three months. \$5 for six months; \$9 for one year.
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The Mirror office is open to receive advertisements every Monday until 7 P. M.

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Largest Dramatic Circulation in the World.

SUMMER SUBSCRIPTIONS.

JUNE, JULY, AUGUST.

Members of the profession spending the Summer months out of town may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

TO CORRESPONDENTS.

Tuesday, July 4, being a legal holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date July 8. Correspondents are therefore requested to forward the letters that would ordinarily reach THE MIRROR on June 28, 29 and 30 a day earlier than usual.

IMPORTANT TO ADVERTISERS.

The falling of July 4 on Tuesday will make it necessary for THE MIRROR to go to press on the number to bear date July 8 earlier than usual. For that reason advertisements for that number cannot be received later than 10 o'clock a.m. on Saturday, July 1.

THE Gerry Society has experienced a very lively six months to date. This is an institution with greater possibilities for good than good performance, although it is conceded on all sides that it has accomplished much that is admirable. Its usefulness has been hindered by the despotic methods of its president, especially as to the treatment of the children of the stage. The society has been undergoing an investigation somewhat under its own auspices, and as to that may come out with flying colors; but it has other troubles that perturb its officials. The City Controller may cut the society off from municipal aid, on the theory that its administration does not acquaint the city with sufficiently definite details of its work. The most suggestive rebuke to the autocracy of the society's management, however, has just been administered by the Supreme Court, which decides that the society must submit to the supervision of the State Board of Charities. President GERRY, holding himself superior to the State authorities, has fought tenaciously against such submission, and it is said that he will appeal from the Supreme Court decree to the Court of Appeals. The decision against him is so logical that there is little danger that it will be overruled. The president of the Gerry Society has long enjoyed too absolute a power in the conduct of the society's affairs. A little discipline is a good thing in this particular case.

MANAGERS and members of the theatrical profession seldom wait to be led in any public charitable movement. Usually they take the initiative. It newly redounds to the credit of the profession that companies playing in Minneapolis, St. Paul, and Milwaukee have volunteered considerable sums out of their receipts for the benefit of the sufferers from the recent cyclone in Wisconsin.

HER INFINITE VARIETY.

SOME ade has already been made about a visit to be paid to this country next season by SARAH BERNHARDT, whose latest former tour of the United States did not make wealth for all concerned. The interval that has elapsed since that actress was seen here, the general prosperity of this land, the promise of unusual business in the theatres next season, and the novelty of BERNHARDT as HAMLET may foreshadow great success for the French actress. And yet—but time will tell.

The advertising that BERNHARDT has enjoyed, as a result of her attack upon HAMLET, may whet public curiosity to the point of enthusiasm. It has been almost as novel as any advertising that has heretofore heralded BERNHARDT, and that is saying much. Yet it may not prove effective. Of one thing all discriminating lovers of the theatre may be assured. They will not see HAMLET, although they see BERNHARDT. No woman can embody this character; and BERNHARDT might as well try to be HERCULES. But being BERNHARDT simply, perhaps she is enough. Age cannot wither her nor custom stale the infinite variety of her theatricality. Her preliminary poses are as effective as her dramatic moments in the play. Listen to this description of a bit of one of her rehearsals of HAMLET by a London correspondent, who was fortunate enough to witness it—or who had been engaged to tell of it:

Madame SARAH is everything in her theatre, stage-manager, professor of rhetoric, prompter, shifter. The curtain rises. "Give me my pelisse," says the actress. "I am cold—and let's begin. Give us that again, GIMMER, we can't hear you." Then HAMLET, in his long black velvet cloak, stalks on the scene. "You must tell the leatherer to make this belt smaller. My sword jumps about in it, and does not hold to my side. Ah, there you are, MORAND [one of the translators.] Bon jour, mon ami. You may kiss me!" The spectre appears. "Hold off your hands! Unhand me, gentlemen!" shouts HAMLET. "But don't be so limp," adds Madame SARAH. "Show a little more energy. When I dart forward to follow the ghost hold me back violently. You won't hurt me! Don't let me go till I tell you to. Now! There! That's better!" The scene continues. Then when the spectre flits from place to place three times pursued by the electric light—"No, that won't do at all! One spectre is grandiose! Two spectres childish! Three grotesque!" And the scene begins over again.

Who would not wish to see BERNHARDT as HAMLET after that? Where is the imagination too jaded—the curiosity too debilitated—to respond? No matter what the incongruities of language or of personality may be, there is something in the essay that excites interest. In London some of the critics have almost ridiculed BERNHARDT's Hamlet, yet even they have confessed that its extrinsicities arrest attention and entertain. She is announced to play the tragedy at Stratford on Thursday. SHAKESPEARE, reposeful even under the provocations of the Baconians, after long suffering from the mutilating assaults of mediocrity on the stage, will probably still rest indifferent to this "tribute" to his genius.

Really, what a woman is this actress—or rather, what an actress is this woman! From the moment when, in the convent of her childhood, she awakened the sympathy of her superior by saying: "I shall be a nun—" only to dissipate that sympathy by quickly adding "if I cannot be an actress of the Comédie Française," BERNHARDT has played upon public curiosity with the touch of a virtuoso. Now grown comparatively sedate in manner when her former attention-compelling activities are recalled—she is no longer a child with a child's vagaries, although she still has a genius for publicity—she yet excites interest, because she is as theatric in her seriousness as she was in her frivolity. She no longer fondles a lion cub, and her general zoological taste seems to have departed; but she is still in public view without the aid of any collection of animals, wild or domestic. When younger she painted her way into the salons and her sculptures were on view; but these avocational amusements had nothing of that depth of feeling that was shown by her a few months ago, when she carved her name in the cooling lava of Vesuvius and communed with the mists of the crater. When next she embarks for America she will not, probably, as she has done at sea, perform variously from taking command of the ship to climbing aloft with the sailors. But that she will do something is certain. She once denied the story that she played croquet with human skulls, ingenuously pointing to the only skull in her possession, prominently placed in her boudoir, that of a young man that derived a peculiar interest from the fact that he had "killed himself for love." Possibly this relic may be introduced in its proper place in Hamlet. Who does not remember her adventures in a captive balloon? Any other actress aerially curious or on notoriety bent would have made one ascension suffice. She went up twenty times, and not only found but imparted new sensations at every rise. She no longer sleeps in a coffin to familiarize herself with the idea of death, as

she confessed years ago that she found a bed more comfortable. She still has some controversy with the Emperor of Germany as to where she shall first appear in that country, but there is no question that the dear American public will have an opportunity again to applaud her before she ventures into the land of her traditional enemies.

PERSONAL.



COURTLEIGH.—William Courtleigh, since closing with the Lyceum Theatre Stock company, has scored a series of pronounced successes in leads with the Castle Square Theatre Stock company in Boston. Next season he will be leading man to William H. Crane.

JONES.—Mrs. W. G. Jones has been engaged to appear next season with Maude Adams in The Little Minister.

BARRYMORE.—Ethel Barrymore is the guest of Mrs. Nat C. Goodwin (Maxine Elliott) in London.

ELDRIDGE.—"Aunt" Louisa Eldridge has received several flattering offers to give her patriotic recitations on the Fourth of July.

ELLSLER.—Effie Ellsler will head the second company in The Christian. J. M. Colville will play John Storm, and Frank Weston will return from the Colorado gold fields to enact the role of Drake.

GILLETTE.—William Gillette arrived last Saturday from England, having seen the copy-right performance of his Sherlock Holmes play.

HOPPER.—Edna Wallace Hopper will be starred jointly with Jerome Sykes in Chris and the Wonderful Lamp next season.

NETHERSOLE.—Olga Nethersole will take a yachting cruise to the North Cape this Summer.

HOWARD.—Joseph Howard, Jr., the well-known journalist, is a frequent visitor to the Palace, and he seems to enjoy the antics of the vaudevillians hugely.

BARNUM-ALLEN.—London Table Talk of June 3 contained portraits of George W. Barnum and Nita Allen, of Why Smith Left Home at the Strand. Mr. Barnum, as the German baron, has made one of the greatest hits of the London season, while Miss Allen's charming personality and clever acting have won her a host of British admirers.

BERNHARDT.—Sarah Bernhardt, after her season in England, will make a long tour of Europe, visiting Norway, Sweden, Denmark, France, Switzerland, Austria-Hungary, Bulgaria, and Turkey, returning to Paris in November.

GOODWIN.—Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) produced An American Citizen at the Duke of York's Theatre, London, on June 19, with pronounced success. Play and players were most heartily commended.

GILMORE.—Paul Gilmore may be seen next season in a Robespierre play.

RUSSELL.—Annie Russell and Ida Conquest returned last week from Europe. Miss Russell, after visiting her mother, at Short Hills, N. J., will summer at her cottage, Pemaquid, Me. She will have two new plays next season. Miss Conquest will rest at Winthrop, Mass.

COTTON.—Robert Cotton has gradually failed in health during his stay in the mountains, and his condition is now so serious that he has decided to go at once to his home in England. He will sail to-morrow (Wednesday) on the steamship St. Paul.

SHAW.—Mrs. Alice J. Shaw and her two daughters sailed from England on June 17 for South Africa, there to fill a professional engagement.

HAMILTON.—Theodore Hamilton, who has just completed a long and successful engagement with the Giffen Stock company in Denver, returned to New York last week.

STRINGHAM.—Sadie Stringham will spend next week cruising along the Maine coast on the yacht Centa, of which her son, J. R. Stringham, is the captain.

KELCEY.—Herbert Kelcey and Effie Shannon, after playing the larger cities of the Pacific Coast, will return to the East next month.

SHELDON.—Jessie C. Sheldon (Mrs. Fred Helmer) who was graduated from the Ameri-

can Academy of Dramatic Arts two years ago, and who was a member of Richard Mansfield's company during the New York engagement of Cyrano de Bergerac, was in Kobe, Japan, in the course of a tour around the world. Next year she will return to New York and renew her professional work.

BINGHAM.—Amelia Bingham succeeded Jessie Millward as Stella de Gex in His Excellency the Governor at the Empire last evening. Miss Millward is going to England for the Summer.

WILLIAMS.—Odell Williams will continue in 'Way Down East' next season. With Mrs. Williams he will spend the Summer at a resort on the Maine coast.

DAVENPORT.—Edgar L. Davenport, who recently closed his season with Broadhurst Brothers' company at the Strand Theatre, London, arrived in New York yesterday on the steamship Manitou.

WARDE.—Frederick Warde will open his season at Richmond, Va., early in September.

STUART.—Ralph Stuart has been engaged for leads with the Henry V. Donnelly Stock company, at the Murray Hill Theatre, in this city, next season.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from May 25 to June 1, 1899.

AN ARABIAN GIRL AND FORTY THIEVES. By David Henderson.

THE BROKEN BROKERS. By J. Fred Helf.

KELLY'S KIDS. By R. F. Outcault.

MRS. PECKHAM'S CAROUSE. By George Ade.

ROBESPIERRE. By Victorien Sardou.

A ROYAL PRISONER. By True S. James.

SIS HOPKINS' VISIT. By Carroll Fleming.

THE SORROWS OF SATAN. By Benno Kulper.

LA FIESTA DE SAN XAVIER. By Owen Foster and Grace Bowers.

TWO BIRDS WITH ONE STONE. By Clara B. Dickey.

WANTED, A COALING STATION. By E. H. Gurney.

CYRANO DE BERGERAC. Translated by Howard Thayer Kingsbury.

A DREAM OF THE FLOWERS. By Nellie E. Case.

FEMALE MASONRY. By Maria Jackson.

MR. SMOOTH. By Willie Collier.

AN OLD MAID'S ROMANCE. By Alexander H. Laidlaw.

THE PULPIT AND THE BAR. By Lem B. Parker.

EL SI DE LAS NINAS. By Leandro Fernandez de Moratin.

THE SIEGE AGAINST AGUINALDO. By Marie Ida Wisbaar.

THE TENOR'S FORENOON. By Bertha M. Wilson.

WE UNS OF TENNESSEE. By Lee Arthur.

THE WESTERNER. By Edward E. Rose.

WHERE CAUSES JOIN. By John Hubbert Sackett.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

R. S.: Yes.

HARRIS LEVY: THE MIRROR has no knowledge of the person whose name you give.

H. C., Ypsilanti, Mich.: See the dates of vaudeville performers in another column.

J. J. Y., Newark, N. J.: 1. Consult the publishers of the song. 2. Maude Adams won the automobile at the recent electrical show.

H. BERN, New York: The play mentioned is not recorded in the American Dramatists Club List.

J. B., West Philadelphia, Pa.: T. S. Dennison, 163 Randolph Street, Chicago, owns the play Uncle Josh. The other play mentioned is not in the American Dramatists Club List.

C. M. R., New York: Sandoz Milliken is now with the Neill Stock company in St. Paul. She will be a member of William H. Crane's company next season.

F. A. F., Chicago: You might arrange to pay the publishers a royalty on the play's receipts. By such plan you would lose nothing in case the production was abandoned.

FARCEUR, Hamilton, Ont.: Madeleine Lucette Ryley wrote The Mysterious Mr. Bugle. Annie Russell and Joseph Holland originated its leading roles.

A. J. F., Boston: Address George D. MacIntyre, secretary of the Actors' Society of America, 131 West Fortieth Street, New York. The Society issues a monthly bulletin of its members and is preparing a directory.

INTERESTED, Short Hills, N. J.: Arrangements of dramatic agents for commissions vary with cases. A general plan is to exact, as commission for securing engagement, one-half of the second week's salary.

G. E. B., Schenectady, N. Y.: The name of the actress you mention does not appear in the present roster of the Neill Stock company. A letter addressed in care of THE MIRROR probably would reach her.

VIRGIN FAIRE: You had better write to the manager of the house and tell him frankly what you can do. The "bluff" you speak of would not do you a particle of good. You would have to give a private rehearsal and if the turn is satisfactory the manager would probably offer you an engagement.

F. P. B., Cincinnati: Haverly's Juvenile Opera company presented Pinafore at Haverly's Lyceum, now the Fourteenth Street Theatre, in this city, on May 12, 1879. The cast was: Admiral Porter, Master Kleine; Captain Corcoran, Master Newman; Ralph Rackstraw, Master Ahlstrom; Dick Deadeye, Master Dunn; Josephine, Jennie Dunn; Hebe, Daisy Murdoch; Buttercup, Frankie Bishop.

M. E. J., Racine: William Gillette's dramatization of H. Rider Haggard's novel, "She," was first seen in New York at Niblo's Garden Nov. 22, 1887, with this cast: Ayesha, Laura Clement; Ustane, Lole Fuller; Dillysia, Fanny Addison; Attendant, Mollie Brown; Horace Holly, F. F. Mackay; Leo Vincoy, Wilton Lockage; Martin Brown, Charles Bowser; Job, Howard Coveney; Abdullah, George Fawcett; Mohammed, F. Barnes; Bilial, H. W. Prillman; Simballi, E. Waters; Sentinel, F. Clare. William Furst composed the music for the production.

THEATRICAL, New Orleans: "When a correspondent of a dramatic paper sends a 'special' to his journal from his city or town, how is it done? Who pays for the dispatch, the correspondent or the journal?" THE MIRROR, for instance, pays for its dispatches; but no newspaper accepts dispatches from an unknown source. A correspondent has regular instructions as to the news he is to telegraph, and a telegraph company that he is to employ is specified. Instructions are also issued as to day or night messages, and press rates prevail in the sending of specials.

THE USHER.



The decision of Augustin Daly's executors to retain direction and control of his various theatrical interests and to carry out his carefully matured plans for next season's campaign is a source of great satisfaction to the friends of the late manager.

The clientele of Daly's Theatre, too, find pleasure in the announcement that the famous playhouse is not to be diverted to other uses.

I heard a prominent banker at a club one evening before the future policy of the theatre was known, exclaim: "It would be a public calamity if Daly's should fall into the hands of theatrical speculators! It has been a clean theatre as well as an artistic theatre, and in these days such a theatre cannot be spared."

Those words voiced the general feeling. Fortunately, Mr. Daly had laid out a programme that ought to cover the better part of two seasons, and it will be some time before the management will be obliged to venture into the field of experiment.

Mr. Daly's will is eminently characteristic of the strong individuality that differentiated him from the average man.

A good friend and a good hater during his life, he, nevertheless, precluded this document with a touching plea for the forgiveness of any he may have injured, and an expression of forgiveness for any who may have injured him.

He remembered with gifts all those who had served him long and faithfully, and in the division of his property and the prospective proceeds from the continuance or the sale of his various interests Mrs. Daly, Judge Daly, Miss Rehan, and several church charities are to participate.

Mr. Dorney, who was Mr. Daly's confidant and business associate for so many years, will manage Daly's Theatre, and it is safe to say that he will adhere closely to the policy that he learned to know so well.

At the recent Actors' Church Alliance meeting Bishop Potter presided. He is a member of The Players, and he has quite a wide acquaintance among the dramatic profession. On the occasion in question he made a somewhat curious admission.

"I have never been in a theatre in my life," he said, but he went on to explain that this was not due to prejudice either against the stage or the profession. Perhaps his interest in the new organization will lead the Bishop to extend the field of his observations and find out what he has missed by not becoming a playgoer earlier in life.

If the Alliance succeeds in suppressing Sunday night performances and in removing the remnants of anti-theatre prejudice among churchgoers it will accomplish a great work.

The success with which Nat Goodwin's second production has been crowned in London is as gratifying to his friends as it must be to the comedian himself.

His first essay was disheartening, but out of defeat he has plucked victory with *An American Citizen*, which is the kind of American play that the British public can understand.

There have been few genuine American successes on the London stage from the time of Forrest down to the present day. Booth, Jefferson, McCullough, Barrett, Florence, Mayo, Lotta, Fanny Davenport, and other celebrated stars failed to win pecuniary success there, while with two or three exceptions no American play or actor has appeared there profitably during the past ten years.

Delusive press agents have fabricated many wonderful triumphs from our players on the other side; but the net results of the great majority of these foreign experiments have amounted to nothing more than a collection of deceptive newspaper reports.

For instance, I happen to know something about the receipts of an American star who was supposed to be packing a London theatre in which he acted a Summer or so ago. In no one week during his entire engagement did the gross receipts reach \$1,500! So much for the substance of this sort of shadow.

The kindest feeling for America and Americans prevails to-day among the English people. But, as a rule, our actors' style and our dramatists' products are utterly at variance with British taste, and that public cannot be blamed because genial international sentiment does not control its choice of theatrical entertainment.

The interesting report from Italy that Madame Duse expects to manage a theatre of her own in Milan—as Bernhardt manages one in Paris—suggests the question, Why should

we not have a theatre managed by one of our leading actresses in New York?

Notable success has attended several theatres under woman's control in the past, and to-day there is the living example afforded by Sarah in the French capital. Women with the proper equipment have usually shown skill, judgment and art-feeling in management.

Perhaps Ada Rehan may eventually become New York's manageress, if she does not wish to rest upon her well won laurels. There are other actresses, too, better qualified to produce plays for an intelligent public than are some of the men who come under the managerial classification.

"If the newspapers of this city continue their unwarranted abuse of first-class dramatic companies that come here, it will not be long before the Coast will be avoided and the public will be the losers." So predicts the *San Francisco Bulletin*, apropos of a recent performance which was censured by the leading local critics.

It seems to me that a similar complaint was made a couple of seasons ago by managers who, having failed to meet the requirements of the San Francisco public, withdrew—or professed to withdraw—from that field of operations in high dudgeon.

The San Francisco press and the San Francisco public have a fashion of forming their own opinions and of accepting or rejecting plays and acting on an entirely independent basis. Moreover, the critics and the playgoing public there are not only discriminating, but

itself, and who believes that true advancement on the stage comes only from the sincere and meritorious work in which she delights.

ENGAGEMENTS.

For *The Christian*, with Viola Allen: Robert Drouet, Charles Rowan, Edgar Davenport, Harold Russell, C. Leslie Allen, R. J. Dillon, Guy Nichols, Edgar Norton, Oscar Eagle, Mrs. Georgia Dickson, Helene Lowell, Carrie Morrissey, Evangeline Irving, Jessie Bradford, and Perdita Hadspeth.

For *The Children of the Ghetto*: Blanche Bates, Frank Worthington, Wilton Lackaye, William Morris, Claude Brooke, Gus Frankel, Frank Cornell, Fred Lott, Charles Stanley, Louise Muldner, Ada Dwyer, Rosabel Morrison, Laura Almogino, Madame Cottrell, Ada Curry, Sadie Strongham, and Mabel Tallafiero.

For the William Owen company, management P. A. Kiffall: J. W. McConnell, John D. Bell, Alex. Majors, Camilla Reynolds, Clara Baker, and Eugenie Du Bois.

Gordon McDowell, Frank McNeely, and Alma Cornell, for Gaskell's Big Stock company.

Ann Sciffe, with Marie Lamour, for *A Wise Woman*.

Henrietta Lee, re-engaged with Belle Archer, for *A Contented Woman*.

Mark Ellsworth, by the Lettler company, to play *Arminis in The Musketeers*.

Kirtland Cathlam, as stage director for the Grand Opera company, *Pleasure Bay*, N. J. The season will open June 29 with *Said Pasha*.

Chauncey L. Southern and Leslie Faircourt, with Clara Thropp.

For the Merrie Bell Opera company, opening at Lake Harriet, Minneapolis, June 19: E. F. Seaman, manager; Frank Tallafiero, treasurer; Dan Young, stage manager; William Machette, musical director; Fannie Myers, Elenor Jenkins, Lottie Kendal, Eva Blath, Henrietta Yocum.

PROFESSIONAL DOINGS.



James K. Hackett, pictured above as *Mercutio*, closed on June 17 his special engagement with Mrs. H. Adams in *Love and Duty*. Mr. Hackett's appearance in *Mercutio* was remarkable in more ways than one. It was a successful season in Rupert of Hentzau had been curtailed that he might join Miss Adams, and immediately to follow his first appearance as a star in this city, triumphant as it was, with his metropolitan debut in a Shakespearean role, seemed likely to crowd too much into a single season. Yet the arrangement, having been made, could not be unmade, and it turned out to perfect satisfaction. Mr. Hackett's success as *Mercutio* was really greater than expected by his most sanguine admirers. Younger by at least ten years than any other prominent American player that had essayed the trying part, and never having seen a performance of the play since his boyhood, he gave an original interpretation, and one which a renowned critic has said "should be taken as a model for future *Mercutios*." In fact the consensus of opinion of players, papers and Shakespearean students gives Mr. Hackett the right to be very proud indeed of his memorable achievement. A few phrases from the criticisms were "the best *Mercutio* since E. L. Davenport"; "the artistic triumph of the evening"; "superb, artless, spontaneous, perfect, a *Mercutio* to remember," "one of the rarest bits of art," "the best *Mercutio* our stage has known," "reading and enunciation exquisite—pathos and wit wondrously blended," "the Queen Mab speech imitatively read," "splendid in appearance, witty, debonair, ideal, Mr. Hackett's *Mercutio* led in estimation as a perfect performance." Such was the verdict of every city. And it all proves that Mr. Hackett, besides his other admirable attainments, has uncommon versatility. His finely contrasted dual performance in Rupert of Hentzau, his work in a variety of roles with the Lyceum Theatre Stock company, and then his *Mercutio* make a remarkable list of varied triumphs. Mr. and Mrs. Hackett (Mary Mannering) sailed last Wednesday for London, where they will remain a fortnight, going thence for a week in Paris. They will come to Narragansett Pier, R. I., on July 28 for ten days and, on Aug. 15, will go into the Adirondacks for the deer shooting season, returning to New York on Aug. 28. Mr. Hackett will begin his next season on Sept. 4, at the Garden Theatre, in Rupert of Hentzau, and he may present later *The Pride of Jenico* and a new play by Theodore Burt Sayre. Mrs. Hackett will reappear as leading lady with the Lyceum Theatre Stock company.

A. Milo Bennett, the Chicago dramatic agent, has announced his marriage, on March 25, to Arline Holborn, formerly of Galesburg, Ill.

Anna Daly has resigned from Madame Modjeska's forces, and may be seen in *Way Down East*.

Emanuel Lederer has acquired the rights to the new opera, *The Sunken Bell*, by Heinrich Zoellner, based on Hauptmann's play of the same title. The opera is to be produced in Berlin, at the Theatre des Westens, soon.

It is said that Olive Oliver has bought a play in which she purposes to star.

Charles Hasty was initiated into the Elks Lodge 143, at his home, La Fayette, Ind., June 16.

Edith Kennard will sail for England on July 1, returning early in September.

Mr. and Mrs. W. Dick Harrison (Annie Harrison), for eight years with the Spooner Dramatic company, will sail about July 10 from Armagh, Ireland, to visit the home of Mrs. Harrison's parents. They will resume their places in the company upon their return in September.

Paul Scott has been ill at Lincoln, Neb., for three weeks with rheumatism, which settled in his eyes, almost destroying the sight. Under careful treatment he is now improving.

Alice Hosmer will sail this week to play her original role in *El Capitan*, with De Wolf Hopper in London.

Taylor Parvin will do the advance work for Martin Donahue and Martin's Congress of Comedians next season. Mr. Parvin is now in Western Wisconsin, ahead of Ogden's *Uncle Tom's Cabin*.

J. S. Hoffman and Miss J. A. Cordes will be married to-morrow (Wednesday) evening in Brooklyn, N. Y.

In the Supreme Court last week D. A. Bonta was awarded a verdict for \$925 in his suit against Lotta Crabtree. Miss Crabtree had secured Mr. Bonta in 1892 to engage a company and to book a tour for her. Then, being ill, she abandoned the tour, and Mr. Bonta sued for \$2,000 damages for breach of contract. Miss Crabtree alleged that she had paid Mr. Bonta \$300 in settlement of all claims.

Edwin Elroy will add several plays to the repertoire of his company next season. Among them will be *Northern Lights*.



AIDA BLAIR.

exacting, and to win their approbation and patronage genuine artistic excellence is necessary.

Probably "the Coast" would be highly pleased if it came to be avoided by a number of the companies that make it a visitation.

AIDA BLAIR.

Aida Blair is quite unlike the average society woman who goes upon the stage. Possessing unusual personal charms, dramatic talent and pecuniary means, she came to New York from her home in Minneapolis, with none of the heralding trumpeting that so often accompanies the adoption of the dramatic profession by society women, and quietly secured a modest role in Jacob Litt's production, *Sporting Life*, playing a minor part last season and understudying Elita Proctor Otis in the part of the adventuress. Miss Blair had but one opportunity to play Miss Otis's role while *Sporting Life* was at the Academy of Music, and then her work was widely praised. She had made entirely new costumes for the character when she became understudy, and these gowns were described at length in the New York papers. Miss Blair has not yet arranged for next season, but is considering several offers. She is an earnest, conscientious woman, who allows her ability to speak for

Anna Blockson, Helena Negatar, Beatrice Gordon, Flora De Pla, Marjorie Saus, Mrs. Fred Allen, Mrs. Edwin Weston, Mamie Hall, May Gaylor, Grace Hale, Grace Farnham, Allene Kennedy, Pearl Campbell, Beth Sanderson, Marie Simons, Claudia Hazleton, Maud Wilson, Belle Hastings, Dora Curry, Harry Lightwood, Dan Young, George Egan, Sylvain Langlois, E. F. Seaman, Ed Weston, H. L. Cleveland, Adolph Linke, Bob Leeland, J. Lockwell, Russell Hubbard, Fred Allen, H. J. Siegfried, Calvin Martin, J. Kenworthy, Sam Reese, George James Bailey, and Harold Princeton.

Don Merrifield and M. E. Walsh, re-engaged for *Secret Service*.

Bertie Conway, to play Jessie Castle next season with Ben Hendricks in *A Genuine Yentleman*.

W. C. Tanner, to appear again as Admiral Dewey with Contorno's *Battles of Nations* at Jackson Park, Chicago.

Reginald H. Barlow, of last season's Hadley-Barlow Comedy company, for Summer season with the Metropolitan Stock company, and with James H. Waite for next season as stage manager and for characters.

Amy Miller, for three years with Hoyt and McKee, with May Irwin.

Arthur Donaldson, late of Augustin Daly's musical company, with Thall and Kennedy, for the title role in *Yon Yonson*. Mr. Donaldson, being a Swede, is up in the complex dialect.

Mart Reagan, with *A Day and a Night*.

Leah Starr, for Charles Arthur's Lyric Theatre company next season.

Week Ending July 1

The National Alliance of Theatrical Stage Employees, at Cincinnati, O., on Friday, elected the following officers: President, William Williams, St. Louis; Vice-Presidents, Fleming, of Washington, D. C.; Kelly, of Pittsburgh, and Heintz, of Rochester; Secretary and Treasurer, Lee M. Hart, Chicago; Sergeant-at-Arms, Joseph Walsh, Brooklyn.

There is no estimate of the value of Mr. Daly's estate. It is the intention of the executors to continue the New York and London theatres, for the present at least, exactly on the lines laid down by the dead manager, and to bring to realization all the plans that he had made for the season next to come. Thus, as Mr. Daly had arranged, the theatre

Manager Edwin Knowles' third season at the Fifth Avenue Theatre will begin in September. The greater part of the time has been contracted for. Mrs. Fiske will make her production of *Becky Sharp* in the Autumn. Her engagement will cover a period of three months. The *Greek Slave* is to follow for twelve weeks. Mr. Daly's arrangements for the production having been ratified by his executors. Madame Modjeska is to appear for a few weeks in the Spring. She will then bring out her new play on the subject of Marie Antoinette. With other bookings these attractions fill out Mr. Knowles' time until April 25. He has early September time still open for a suitable attraction.

The women of the Actors' Society have arranged to give an afternoon tea on the first Thursday in every month, at the rooms of the organization, in Fortieth street, for the members of the society and their friends.

WHO IS HE?

The following appeared in a morning newspaper of this city on Tuesday last:

A story was told yesterday by Father Lavelle, in his eulogy of Augustin Daly at the Cathedral, that must have made some newspaper man wince if he was there to hear it, as I think he was. The priest said that for years a certain dramatic editor had thumped Mr. Daly persistently and bitterly, accusing him of prostituting his art and of pretty much everything else that was unworthy.

These things, it appears, worried Mr. Daly a great deal, for he was an exceedingly sensitive man for one who had been in the newspaper business himself and knew what critical attacks amounted to.

He used to read these attacks upon him and then sit down and write replies to them, which he would read aloud to one or two of his friends. He always finished by tearing up these letters and throwing the fragments away.

Finally Mr. Daly's time came. The newspaper man felt into financial difficulties and somebody secured a judgment against him. The holder of this document discovered that he hadn't much of a chance to collect, and so he took the judgment to Mr. Daly and offered it to him for a merely nominal consideration. He knew just how the manager felt—or ought to have felt—toward the debtor, and thought he would be glad of an opportunity to get even.

Mr. Daly purchased the judgment, but instead of using it to the dramatic editor's embarrassment, he marked it "canceled," and sent it with a pleasant little note to his persistent enemy.

The morning newspaper appended to this report of a portion of Father Lavelle's funeral address a paragraph containing the name of the Editor of THE DRAMATIC MIRROR, the purpose of which was to insinuate, by legally safe innuendo, that he was the dramatic editor referred to by the priest. This paragraph, of course, was soon after made the subject of a similar, but still more indirect, innuendo in the dramatic column of the Sun.

The Editor of THE DRAMATIC MIRROR has received the following letter from Richard Dorney, manager of Daly's Theatre:

NEW YORK, June 21, 1899.

My Dear Mr. Fiske: I regret that any New York paper should connect your name with the words expressed by Father Lavelle at Mr. Daly's funeral. I have known all, or nearly all, of Mr. Daly's affairs for the past twenty years, and this matter had no reference to you, I can assure you.

Very truly yours,

R. DORNEY.

The rector of St. Patrick's Cathedral writes to the Editor of THE DRAMATIC MIRROR as follows:

ST. PATRICK'S CATHEDRAL,
NEW YORK, June 26, 1899.

Mr. Harrison Grey Fiske: DEAR SIR:—In response to your favor of last week I wish to say that I had no thought of you in connection with the incident narrated in your sermon over Mr. Daly's funeral Monday last. In the second place, I do not think I used the expression "dramatic editor." All my intention was to say "editor," and all my recollection is that I employed no other term. If I did, by accident, I wish now to disclaim the adjective. I have no manuscript of the sermon, consequently I am unable to verify my memory.

Yours very truly,

M. J. LAVELLE, Rector.

The letters of Father Lavelle and Mr. Dorney sufficiently indicate the clumsy character of the invention of the amiable enemies of the Editor of THE DRAMATIC MIRROR. This point having been settled to everybody's satisfaction, a pertinent question naturally suggests itself:

Who is the journalistic miscreant that Father Lavelle referred to?

A SUIT OVER ROYALTIES.

A decision in favor of the plaintiff was rendered on Saturday by Justice Goldfogle, of the Municipal Court, in the suit brought by Grant Stewart against Jacob Litt, for royalties alleged to be due Mr. Stewart on his comedy, *Mistakes Will Happen*, that Mr. Litt produced last season. The case was tried last April. Mr. Stewart claimed that he made a private agreement with Charles Dickson, part owner of the play, by which he was to receive all the royalties, instead of which Mr. Litt paid half the royalties to Mr. Dickson. Mr. Litt claimed that he had no knowledge of such an agreement, and that Mr. Dickson had transferred all his rights in the play to his brother. Neither A. J. Spencer, Mr. Litt's representative, nor Burr and De Lacy, his attorneys, had been informed officially of the decision yesterday afternoon, but they stated that if it had been rendered they would appeal the case, as Mr. Litt had already paid full royalties, and did not intend to pay them again.

I. M. A. NOTES.

The following is a partial list of the delegates and alternates from the different lodges that will attend the Grand Lodge Session at Milwaukee, July 24. The first name from each city is that of the delegate, the second that of the alternate:

New York Lodge, No. 1, William T. Mackey, Louis Fredricks; Chicago Lodge, No. 4, Anthony Denier, John B. Smith; Providence Lodge, No. 10, Charles I. Luther, J. H. G. Lesondrie; Baltimore Lodge, No. 14, L. Le Gorde; Buffalo Lodge, No. 18, Charles Randall, E. H. Price; Troy Lodge, No. 27, William E. Quest, William Corcoran; Newark Lodge, No. 28, Thomas Hanlon, Fred Richardson; Milwaukee Lodge, No. 31, E. McGills, F. W. Brunkhorst; Pittsburgh Lodge, No. 35, T. Carroll, Anthony Kelly; New Orleans Lodge, No. 43, William A. Troyer, Charles Doisseau.

Newark, N. J., Lodge, No. 28, will hold a social session July 16, to give a send-off to their delegates to the Grand Lodge Session.

TONY DENIER TO PLAY NO MORE.

Tony Denier was preparing to take out a Humpty Dumpty company next season, and once more to don the garb of motley, the death of his wife having left him alone in the world. But the probating of Mrs. Denier's will last week, in Chicago, puts a stop to "Tony's" ambition to become again a manager. Since "Tony" retired from the profession he has accumulated considerable property in the city of Chicago, all of which he had made over to his wife. When the will was probated it was found that all of her property had been left in charge of Colonel T. Albiston Brown, a friend of the Deniers for forty years. Colonel Brown will hold the property in trust during "Tony's" life. Mr. Denier will draw under no circumstance sufficient to provide for him, but under no circumstance is he to enter the amusement business again in a pecuniary way. Mrs. Denier, to prevent risking the savings of a lifetime, made this provision.

THE ELKS IN CONVENTION.

The annual convention of the Elks occurred last week in St. Louis, and was one of the most enjoyable reunions ever held by this prosperous order. The programme, fully given in last week's MIRROR, was carried out with uninterrupted success and great enthusiasm.

At the meeting of the grand lodge it was decided that the next convention shall be held in Atlantic City, N. J., July 9-14, 1900. It was determined also that hereafter there shall be no more than one lodge of Elks in any one city, and that no place of less than five thousand inhabitants shall have a lodge. A subscription of \$18,440 was raised for a home for aged and indigent Elks, a gentleman, who wished his name suppressed, having offered a tract of land in Bedford County, Indiana, for the purpose. The grand lodge elected the following officers for the ensuing year: B. M. Allen, of Birmingham, Ala., Grand Exalted Ruler; Charles M. Foote, of Minneapolis, Minn., Most Esteemed Leading Knight; J. O. Reis, of San Francisco, Most Esteemed Loyal Knight; George Meyer, of Pittsburgh, Pa., Most Esteemed Lecturing Knight; George A. Reynolds, of Saginaw, Mich., Grand Secretary; Ed S. Orris, of Meadville, Pa., Grand Treasurer; H. W. Mears, of Baltimore, Md.; J. T. Fanning, of Indianapolis, Ind., and J. D. O'Shea, of Lynn, Mass., members of Grand Executive Committee; Eugene Jones, of Grand Rapids, Mich., Grand Tiler.

The winners of the various fine prizes were as follows. For the largest number of members coming longest distance: First prize, \$1,500, Cincinnati Lodge 5. Members, 163; miles, 342. Total, 55,746. Second prize, \$1,000, Hartford Lodge 19. Members, 36; miles, 1,347. Total, 48,492. Third prize, \$500, Grand Forks Lodge 255. Members, 39; miles, 1,034. Total, 40,326. Fourth prize, \$250, Denver Lodge 7. Members, 43; miles, 916. Total, 39,388. Fifth prize, \$150, Toledo Lodge 53. Members, 86; miles, 434. Total, 37,324. Sixth prize, \$100, Allegheny Lodge 339. Members, 35; miles, 621. Total, 21,735. For general appearance, most unique costume and largest number of men in parade: First prize, \$1,000, Cincinnati Lodge 5. Second prize, \$500, Toledo Lodge 53. Third prize, \$250, Louisville Lodge 8. Fourth prize, \$150, Terre Haute Lodge 86. Fifth prize, \$100, Denver Lodge 17. For most unique display in parade: First prize, \$500, Davenport Lodge 298. Second prize, \$250, Denver Lodge 148. For lodge having largest percentage of membership in parade: First prize, \$300, Greensburg, Ind., Lodge 475. Members, 31; attendance, 31. Second prize, \$200, Belleville Lodge 481. Members, 75; attendance, 71. Third prize, \$100, Grand Forks Lodge 255. Members, 131; attendance, 37. Fourth prize, \$50, Allegheny Lodge 339. Members, 579; attendance, 33. For drill contest: First prize, \$1,500, Toledo Lodge 53. Second prize, \$750, Louisville Lodge 8. For band contest: First prize, \$1,000, Weber's Military Band, with Cincinnati Lodge 5. Second prize, \$500, Strauss's Band, with Davenport Lodge 298. Third prize, \$250, Grand Scenic Line Band, with Denver Lodge 17. Fourth prize, \$100, Grand Army Band, with Allegheny Lodge 339. For handsomest banner: Loving cup, Allegheny Lodge 339. For heaviest Elk, \$50, John Bopp, of Allegheny City, 271½ pounds. For Elk who traveled longest distance to reunion, \$50, W. H. Moon, Seattle, Wash., 92, 2,519 miles. For shortest and lightest Elk, \$100, Major A. J. Crique, Newark, N. J., 21, 30 inches high; weight, 58 pounds. For tallest Elk, \$50, H. B. Mayne, Sioux City, Ia., 112, 64½ inches. For best and largest mounted Elk head, diamond medal, H. L. Frank, Butte, Mont.

NOTES OF FAR AWAY THEATRES.

J. Martin Miller, a well-known newspaper man, returned to New York last week after a thirteen months' trip to the Antipodes and the Orient, as special correspondent of the St. Louis *Globe-Democrat*, the Chicago *Inter-Ocean*, and other papers. Mr. Miller visited Honolulu, Samoa, New Zealand, Australia, and finally the Philippines, where he arrived shortly after the outbreak of war, and remained for three months, witnessing most of the fighting during that time. Under the management of the S. S. McClure Lecture company, Mr. Miller will make a lecture tour next season, his subject being "Farthest America" (the Philippines). His lecture will be illustrated with views made from photographs taken by himself.

While chatting with a MIRROR man about his trip, Mr. Miller said:

"My first stop after leaving San Francisco was at Honolulu. That city is, I fancy, about the best theatrical town of its size in the world. Anything that plays there is sure to make money, for the entire white population turns out to see it. The reason is, of course, that so few attractions appear that every one is eager for them. Not only the citizens of Honolulu attend, but residents of the other Hawaiian Islands will make the trip in order to see a good play. The white population are nearly all of the better class and appreciate good performances. Naturally, if a long engagement were played there, business would probably fall off, but short seasons are sure to be very profitable.

"In Australia I met a number of American theatrical people. Among them were John Coleman, O. M. McAdoo, M. B. Curtis, Bellman and Moore, Phil Gontcher, the scenic artist, and Dante, the magician. Dante has made a big success and will be a fixture in the Antipodes for some time to come.

"As the war was on when I reached Manila, theatricals there were at a discount. I did see a performance by a Spanish company at the Teatro Filipino, and a poor entertainment it was. No worse than the theatre, however, which is the most primitive in its appointments of any place of amusement that I ever saw. Horses and mules are stabled just inside the entrance. The auditorium is bare, severely plain, with a flat floor. The seats are hard benches. The stage settings are correspondingly inadequate.

"The theatre is on a par with about everything else in Manila. The living accommodations are wretched. The best hotel in the city would not bear comparison with the worst one-night stand hostelry here. I think that when the war is over there will be lots of money to be made in Manila. Let some hustling American erect a good place of amusement, and put on good entertainments, and he will soon be rich. The number of Americans and Englishmen that are sure to settle there, together with the military forces, will make a large and paying clientele."

Manager Horbury has Maine State Fair dates open, full week, Sept. 4, 1899, at Music Hall, Lewiston, Maine.

PROSPECTS IN MONTREAL.

W. A. Edwards, general manager for J. B. Sparrow, of Montreal, has been in the city for the past week closing up a few outstanding contracts for Mr. Sparrow's theatres. In a conversation with a MIRROR man Mr. Edwards said:

"The past season in Montreal was on the whole the best in eight years. Of course, we had a few bad weeks, as all other cities had, but the average was very satisfactory. The good attractions played to good business, while the inferior ones fared badly. For the coming season the prospects are very bright. Our bookings are by far the best we have ever had. At the Academy of Music, for instance, among our bookings are Francis Wilson, Shore Acres, The Sign of the Cross, The Bride Elect, The Christian, Jack and the Beanstalk, Joseph Murphy, Blanche Walsh, Rose Coghlan in The White Heather, De Wolf Hopper, A Little Ray of Sunshine, Mrs. Fiske, Henry Irving, Lewis Morrison, Devil's Auction, The Little Minister, Richard Mansfield, Daly's Musical Comedy company, Gilmore's Band, and others of the same calibre. The Academy is still the fashionable theatre of Montreal. It is the most popular with our better class of theatre-goers, and as we give them the best attractions visiting Montreal, it will, no doubt, remain such for some years to come.

"At our Queen's Theatre we are making a new departure. We will play only about six combinations, the remainder of season being devoted to stock opera and comedy. For instance, the Milton Aborn Opera company is booked for a season of fifteen weeks, producing all of the best royalty operas, extravaganzas, etc., something that has never been done thus far in Montreal. Most of the repertoire selected by Mr. Milton Aborn has not been done in Montreal, excepting at high prices, and a large number of the operas have never been seen there. To follow the opera company we have booked Felix Morris and a strong comedy company. Mr. Morris has many friends in Montreal, and is a great favorite with our theatre-goers. We have two other important engagements now under deliberation to follow Mr. Morris's engagement, which will fill the Queen's Theatre season up to May, 1900.

"We will also change the policy of the Theatre Royal somewhat. It will not continue to be exclusively a vaudeville and burlesque house. We have decided to play about twelve weeks of melodrama and twelve weeks of farce-comedy, the rest of season being devoted to vaudeville and burlesque. No coarse entertainments will be tolerated, as we cater to family patronage. The Royal is the oldest and best known theatre in Montreal, and it is one of the surest money makers in the country to-day. Just to show you how well that fact is known and established with traveling managers, we are now booked solid (and contracted for) from Saturday, Aug. 5, 1899, our opening date, up to and including week of May 21, 1900, and I could book twenty attractions more if I had the time open. So, altogether, I don't think we can complain. Montrealeers are loyal, and will patronize anything they have once accepted as all right. Some managers have talked against our city, but you can rest assured that good and deserving attractions have always fared well with us. Of course, sometimes, either weather or counter attractions, or something else unaccountable for, has proven detrimental to business, as in all other large cities, but generally speaking, both traveling managers as well as ourselves have been satisfied with the business done, when we have had the attraction to draw the people.

"I will remain here another week, possibly longer, to worry my old friends."

CHARLES E. EVANS RETURNS.

Charles E. Evans, proprietor of the Herald Square Theatre, returned last week from a short trip to London. Mr. Evans told a MIRROR man that he had enjoyed himself immensely, and that, though he was only in the English metropolis for two weeks, he found time to visit most of the theatres, and to see a number of the plays that will be offered to New Yorkers next season. Both the American plays and players, Mr. Evans says, are very popular with the Londoners. In a few days Mr. Evans will go to his handsome country place at Little Silver, N. J., for the rest of the Summer.

LONDON TO SEE WILLIE COLLIER?

A report reached THE MIRROR last night, too late for verification, that negotiations were practically completed whereby Willie Collier would play an engagement in London this Summer. According to the report Mr. Collier will appear at the Strand Theatre, and present *The Man from Mexico*. His engagement will follow that of Broadhurst Brothers' company, now playing *Why Smith Left Home*, at the Strand.

GRAY TO MANAGE A RUNAWAY GIRL.

By arrangement made with the late Augustin Daly, just before his death, W. M. Gray will manage the tour of *A Runaway Girl* next season. Mr. Gray's territory covers the entire country, with the exception of New York City. He will engage a company of first-class people, and will open his season about January 1. All the original scenery and effects will be used.

TO VISIT AUSTRALIA.

The correspondent of THE MIRROR at Sydney, N. S. W., reports that the Southwell Opera company is to visit Australia this year. This company, which won much success in Philadelphia early in the season, is now scoring an equal hit at the Grand Opera House, San Francisco.

A THIEF SENTENCED.

George Brune, who stole \$1,500 worth of diamonds from Cissie Loftus' apartment at the Hotel Marlborough, was sentenced to Sing Sing for four years by Judge Newberger yesterday.

AT THE THEATRES.

The Man in the Moon continues at the New York, with all its glitter and gold and girls. His Excellency the Governor remains at the Empire.

NOTES OF NEW THEATRES.

The new Nevin Opera House, Rome, Ga., will be ready for opening by Aug. 25. Manager J. B. Nevin is spending over \$12,000 in remodeling the theatre.

To replace the Turner Opera House, at Muscogee, I. T., which was burned last Spring, Manager N. K. G. Shepard is arranging for a new theatre, to cost \$25,000 and be ready for opening about Nov. 1.

GOSSIP.



If the word clever is often misapplied, yet it rightly is applied to James Kyrle MacCurdy, whose picture appears above. Mr. MacCurdy, who is at present supporting Lillian Burkhardt in her various one-act plays, has played leading business and light comedy roles in several of the best stock companies, and in first-class combinations on the road. He has youth, good looks, and unusual magnetism. He has played opposite roles to Miss Burkhardt for five months, winning unstinted praise from some of the best critics in the country.

James A. Herne will next season put out an elaborate scenic production of *Hearts of Oak*.

Mr. and Mrs. George Conway will celebrate the thirty-fifth anniversary of their marriage on June 26.

Harold Blake and wife will sail for London with the De Wolf Hopper company, June 28, on the *St. Paul*.

Pain's Fireworks Company secured a temporary injunction last week in Brooklyn to restrain the Manhattan Railway Advertising Company from removing from their stations certain posters put forth by Mr. Pain's men. Anthony Comstock objected to the posters, pictures of Electra, deciding them to be immoral, but a Justice thought they might be suffered to remain on view pending investigation.

Cissie Loftus has added one more to her list of wonderful imitations. This week she has promised to show, at the New York Theatre's Aerial Magnolia Grove, an imitation of De Wolf Hopper reciting "Casey at the Bat."

Ada Humbert, of the Packard Exchange, is spending her vacation at Syracuse.

Harry Corson Clarke, with his wife and his mother, Mrs. Adèle Clarke, will leave New York on Wednesday to spend the next two weeks at Newport and Narragansett Pier.

Howard P. Taylor, Jr., left on Saturday for the Pacific Coast to incorporate an automobile company and to attend to a number of business affairs for the Packard Exchange.

Joseph F. Sheehan, of the Castle Square Opera company, and his wife sailed last Saturday on the *Mesaba* for London and Paris.

Manager M. M. Gutstadt, of Ithaca, N. Y., is a metropolitan visitor.

Jacob Litt signed contracts on Saturday whereby he will produce the coming season a new melodrama by James I. Ford, entitled *The Defender*. There are five acts, the scenes of which are all laid in and about New York city.

May Vokes, in a stylish runabout, drove her handsome black horse downtown one day last week, and Broadway promenaders had a chance to admire her ability as a horsewoman.

Thomas H. Davis will send *Lost in Siberia* on an extended tour after Nov. 1. The season will open in Boston. The company will include a number of Russian serf dancers.

The new scenic studio in course of erection at White Plains by Thomas H. Davis, will be so arranged that it can be turned into an auditorium if necessary. Concerts will be given there during the coming Winter.

Edwin Forrest Lodge, No. 2, A. O. O. F., will meet next Sunday.

The Bostonians will produce next season a new opera, entitled *The Smuggler's Bride*, of which Timothy Adamoski is said to be the composer.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) are in the city for a week's stay. They will spend the Summer in Boston.

In the Supreme Court, yesterday, Justice Scott granted a decree of absolute divorce in favor of Phyllis Rankin Gibbs against Henry Daniel Gibbs.

AMONG THE DRAMATISTS.

The "Overture" and the "Pipe Song" sung by Mackenzie Gordon in the second act of *The Rightful Heir* at the Strollers' Roister on June 15 were from the opera *Phyllis*, by Alexander H. Laidlaw, Jr., and Richard Henry Warren. Private hearings of *Phyllis*, with soloists, chorus and orchestra, had been given to the late Augustin Daly, Andrew A. McCormick, and Lillian Russell.

Forbes Heermans is writing a new play for Belle Archer.

J. C. Nugent has completed another pastoral drama, *Out in Ohio*. He has secured productions for *An Indiana Romance* and *The Hunchback's Love* for next season.

George St. John, of the St. Louis *Post-Dispatch*, has written a comedy, entitled *The Other Mr. Green*.

B. E. Valentine, author of *A Southern Romance*, has completed a farce called *Fitznoodle*.

E. W. Blaisdell, of Rockford, Ill., has written a drama called *The General's Daughter*. It deals with some of the features of the Black Hawk War in 1832. The play has been read by A. M. Palmer, Robert Mantell, and Mary Hampton, who have commended it highly.

The Missouri Girl

Has received unstinted praise From all the famous critics.



THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Joe Welch is the star of this week's bill, which includes Boyie and Graham, comedy duo; the Sisters Leon, singing and dancing acrobats; the La Velles, knockknack dancers; Buoman and Adelle, comedy duo; McBride and Goodrich, singers, dancers and jesters; C. W. Williams, ventriloquist; Mortimer and Darrell, sketch team; the Youngs, musical sketch artists; Blasco and Donato, comedy acrobats; Joseph A. Brown, Dutch comedian; Prince Muro, gymnast, and Adams and Ross, German dialect comedians. Tony Pastor sings every evening.

Keith's Union Square.

Rose Melville heads the bill for another week in her sketch, *Sis Hopkins' Visit*. Charles Dickson and Kathryn Osterman present for the first time here a new playlet called *To-Morrow at Twelve*, and Gertrude Mansfield and Caryl Willbur make their first joint appearance in a new sketch. The bill also includes Mr. and Mrs. William Robyns in their new comedietta, *Straight Tip Jim*; James Thornton, comedian; Monroe and Mack, comedians; Blockson and Burns, grotesques; Nichols Sisters, comedienne; H. Percy Meldon and company, in *A Matrimonial Bizzard*; Hoyt and Neff, comedians; McNish and Albro, comedy duo; Kelly and Violette, comedy duo; Swan and Bamard, acrobatic comedians; Edward T. Boyle, vocalist, and the biograph.

Proctor's.

Corinne heads the bill in a repertoire of new songs. The others are Forman and Frazier, who make their New York debut, in a sketch called *The Journal*; Adams, Casey and Howard, musical comedy trio; Ford and Francis, vocal comedy duo; Mr. and Mrs. Franz Wilczek, violinists; Barton and Ashby, comedy duo; the Eldridges, colored comedy duo; Arthur Rigby, monologist; Mile. Flora, comedy wire artist; Saville and Stuart, acrobatic comedians; Jess Vernon, ventriloquist; Hal James, dancer, and Tobey's art views.

Aerial Magnolia Grove.

Cissie Loftus, Ezra Kendall, and Bessie Bonehill share the stellar honors this week. The others are Mile. Lotty, Walton's monkey gymnasts, Miles-Stavordale Quintette, Ronay Sisters, Beaumont Sisters, Sisters Minty, Manhattan Trio, Los Talkas, John Page, Mayme Gehrue, La Petite Adelaide, Willie English, Mile. Erna's musical dogs, Tiller Quartette of dancers, Pony ballet, Marwig's ballet, and the peasant dancers.

Palace.

Lillian Burkhardt is the star, presenting her own playlet, *Her Soldier Boy*. The others are Musical Dale, instrumentalist; Smith and Cook, acrobatic comedians; Carrie Scott, comedienne; Arras and Alice, gymnasts; the three Westons, musical act; Lewis and Blakely, dancers; Dave Meiers, bag puncher; George Mack, boy comedian; Hilton, juggler; Stella Rinehart, dancer, and Tobey's art views.

Casino Roof-Garden.

The bill includes Truly Shattuck, Esmeralda Sisters, Mr. and Mrs. F. K. Tobin, Frank Blair, Hooker and Davis, and the Johnsons, company in a new sketch called *Chicken Head*; La Petite Adelaide, Violet Holmes, Annabelle Moore, Sisters Minty, Pauline Hammerstein, Mile. Irene and her dog, Francioli Sisters, Phasey Troupe, and Nora Lambert.

Koster and Bial's.

The Aerial Palm Garden is once more in running order and the traces of the recent fire have disappeared. The bill for this week includes Johnson and Dean's new troupe of thirty Octorons, Arthur Amsten, musician; Zelma Rawlston, comedienne; Leonidas' cats and dogs; Arniotis, strong woman; Mattie Wilkes, colored soprano; Alice Magill, vocalist, and others.

Grand Central Palace.

The roof-garden here is now in full swing. This week's bill includes Annie Hart, Snyder and Buckley, Harry and Sadie Florida, the Brownings, Lillian Lomain, Allen and Delmain, Castellat and Hall, and the three Buffons.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Maud Granger made her vaudeville debut in a farce by Sidney Wilmer, entitled *What the Parrot Said*. There are three characters in the piece, a middle-aged woman who believes in spiritualism, her nephew, and his valet. The nephew is living in luxury in Boston, where he is supposed to be devoting himself to the study of music. The aunt comes on a visit, and from the time of her appearance confusion reigns. A parrot seated on a perch, which sings "On the Banks of the Wabash" when she asks him serious questions, and a wheezy hand-organ, which plays at inopportune times, are the principal laugh makers. The sketch as a whole is rather unsatisfactory and the finish is very tame. Miss Granger looked well and played excellently. George W. Parsons and Frank Cauldwell played the nephew and the valet. Williams and Tucker were warmly welcomed on account of the great success they scored on a previous visit and made their accustomed hit in *Skinny's Finish*, which retains its popularity splendidly. The Stewart Sisters put on a spurt and injected a lot of new ginger into their act, which made it go even better than usual. They sang a new song called "The Vivandiere," which has a catchy air. Belle Stewart also sang a solo, "Will I Find My Mama There?" Emma Kraus and her new partner, Jessie Cole, assisted by the original Dutch pickaninies, were one of the big hits of the bill. Miss Kraus' voice is in splendid condition and her high-class selections fairly brought down the house. The back talk between herself and her partner also seemed to please the crowd mightily. The Seven Reed Birds chirped merrily through their sketch, *The Morning After the Ball*, and were rewarded with plenty of applause. Harry Thompson must be credited with a distinct hit. His character imitations are gems and afforded much delight to those who are familiar with the types he portrays. If Mr. Thompson would hire some one to write out the introductory speeches which he sandwiches between his im-

tations in good, straight English, and then deliver them that way, it would improve his act 200 per cent. As they stand now his little speeches are rare specimens of twisted English and he ought to have them straightened out at once. Borani Brothers, Billy Payne, Howley and Leslie, the Bohomes, Cameron and Gauss, Wieland, and the American Vitagraph were also in the bill. Tony Pastor's songs made their usual hit every evening.

KOSTER AND BIAL'S.—The fire which destroyed the stage and part of the auditorium of the aerial palm garden was a most unfortunate occurrence, as the garden had leaped into popular favor on the night of its opening and was doing an immense business up to the time of the fire. The nights since then, however, have been decidedly cool and the audiences who gathered in the music hall to see the performance were entirely comfortable. Josephine Sabel scored a big hit, as usual, with her bright and tuneful songs, which she sings with so much archness and ginger. Sadi Alfarabi's equilibristic feats, the strength shown by Madame Arniotis, the violin playing and warbling of Josie De Witt, the acrobatic tricks of Goggin and Davis, the gyrations of Johnson and Dean, the tricks of Leonidas' dogs and cats, and the turns of Dave Meier, Albie Magill, and Silvern and Emerie were all pleasing. Gustave Luder's military band and Sommer's Hungarian orchestra furnished excellent music. The performance was given on the roof on Thursday evening.

KEITH'S UNION SQUARE.—Rose Melville returned to the scene of her recent great success after an absence of a few weeks on the Keith circuit and more than repeated her former hit. The sketch, *Sis Hopkins' Visit*, in which she appears, has been vastly improved by the addition of some new bits of business and six pretty chorus girls, who appear as Summer maidens, join in the choruses of the songs and stand around in picturesque attitudes while the star is making the audience scream with laughter with her quaint character of the gawky girl. Another innovation is the appearance of Miss Melville at the close of the sketch as she is in real life. She comes on in a handsome dress and does a song and dance with a charm and grace which makes the audience stare in open-eyed wonder, as they cannot believe she is the same girl who stuttered with her voice, face and feet a few moments before. The time occupied by her in making the change is filled very nicely by a duet sung by Laura Denio and Richard Ridgely. Miss Denio is a very charming girl, with a refined air and decided talent. Francis Denton played the piano and his part very well indeed. Wilmer and Vincent, who are now stars on their own account, appeared in *Strange Baby*, of which they are the authors and in which they were formerly accustomed to support Isabelle Urquhart. It is an extremely funny farcette and laughter was almost continuous during its presentation. The stars were assisted by Olive White, who made a decided hit in Miss Urquhart's old part. The Blondells were seen in their juvenile sketch, which is a scream from start to finish. Nothing funnier than Mr. Blondell's awkward boy can be imagined and his creation deserves to rank with Rose Melville's impersonation. Mr. Wilson had a very nice place on the bill, but by sheer force of his personality and ready wit he won out and made the hit he always does. Smith and Campbell rattled off their fusillade of funny remarks with the usual excellent results. Rosaire and Elliott did some very amusing acrobatic work and were especially good in a comic boxing bout. Kelly and Ashby repeated their success of the previous week. Ethel Levey, resplendent in a brand new white dress with shrimp-pink shoes and hose, made a new departure and opened her act with "The Girl I Loved in Sunny Tennessee," which she followed with two new songs by George M. Cohan, which were received with considerable applause. Miss Levey's new raiment prevented her from putting in as many eccentric movements as she used to, but her hit was pronounced in spite of that fact. C. Southard Thompson was seen here for the first time in his novel specialty, which consists of a series of tricks done with handkerchiefs. With these simple props he whirled away a very pleasant twenty minutes and scored a decided success. Anderson and Engleton appeared in a neat travesty sketch which was one of the hits of the bill. At the opening they are a pair of stranded performers who are almost desperate for want of an engagement. They receive a telegram offering them positions with a good company and immediately proceed to rehearse a scene from *Virginius*. This was excellently done and deserved the applause with which it was greeted. Louise Truax, the clever young whistler; Sheehan and Kennedy, Swan and O'Day, Healy and Saunders, the biograph, and the stereopticon were also in the bill. Excellent music was furnished by Professors Katzenstein and McDonald.

AERIAL MAGNOLIA GROVE.—Ezra Kendall made his first appearance on any roof-garden, and, in spite of the size of the place and the aggravating accompaniment of shuffling feet on the part of the throng who moved about the edge of the garden and other little annoyances, he succeeded in keeping his hearers in great humor during his entire specialty. Cissie Loftus must be credited with another great success. On Monday evening of last week she went on at twenty-eight minutes after midnight and even then the audience couldn't get enough of her and she was recalled again and again. She sang "Days of Yore" in imitation of Julius Steger and it made a bigger hit than any of the imitations she has done here so far. Susie Forrester did a single specialty and sang her coon songs with much unction. Anna Teresa Berger played cornet solos agreeably, and the Miles-Stavordale Quintette rendered excellent music on their banjos and harp. The rest of the bill was the same as before and included Mile. Lotty, the Beaumont Sisters, Erna's dogs, Walton's monkeys, Les Soeurs Minty, Les Quatre Talkas, Bruno and Gehrue, William English, Walton Stanton, La Liska and her coons, Lizzie and Vinie Dally, the Manhattan Trio, Les Trois Soeurs Ronay, the pretty ballets, and Max Gabriel's orchestra.

PROCTOR'S.—Lillian Burkhardt made her first appearance here since her triumphant tour of the West and was warmly welcomed by enthusiastic audiences. She presented for the first time on any stage a new playlet, written by herself, called *Her Soldier Boy*, which is as good as anything she has done in the past, and in which she does some work which shows that she is almost as good in pathos as she is in comedy. The fact that she wrote, staged and produced the little play without any assistance is distinctly to her credit, and if she perseveres on the same lines her fame will undoubtedly increase. The plot of *Her Soldier Boy* is very simple. Captain Vincent Dunbar, of the Seventy-first Regiment, has been

wounded and is being taken care of in the home of an ex-army officer, whose daughter acts as his nurse. When the play opens he is nearly well, and is disturbed over the fact that he will soon have to join his regiment. He determines to propose, but the words come haltingly, and he decides to make use of a trick to convey the message of love to his sweetheart. He tells her he is in love with a girl and wishes her to write to her. She consents rather willingly and grows very gloomy as she indicates the burning message. When she asks what address she shall put on the envelope and he mentions her own name she gives a glad cry of surprise and joy, and nestles up to him fondly as the curtain falls. During the progress of the play there are a number of little episodes which give Miss Burkhardt abundant opportunity to display her talents. She is coquettish, coaxing, bashful, naive, "cute" and serious by turns, and in each mood was eminently pleasing and in some of them delightfully charming. The stage business and effects introduced are very effective and show that Miss Burkhardt gave her maiden effort at playwriting every possible thought and care before its presentation in public. There were no hitches of any kind and she was as easy in her part as though she had been playing it for months. James Kyrie MacCurdy was the soldier boy and he gave Miss Burkhardt admirable support. He was especially good in the letter episode. The mounting of the play reflected Miss Burkhardt's taste admirably. The arrangement of the furniture, bric-a-brac and odd little knick-knacks showed that she had superintended everything carefully before the rise of the curtain. Hugh Stanton and Florence Modena were seen once more in *For Reform*. Mr. Stanton's very funny farce, which not only amuses but teaches a valuable lesson to women who take more interest in outside affairs than they do in their own homes. Mr. and Mrs. Jimmie Barry repeated the hit they made at the Palace recently in their quaint and pleasing comedy sketch, which is admirable in every way. Carrie Scott's songs made hits, but her admirers missed her in this engagement. Waterbury Brothers and Tenny, Smith and Cook, Elly Coghlan, Abbott Davidson, the Harpers, McLean and Hall, Anna Lonnberg, Al. Waltz, Pongo, the views, and Fred Watson were also in the bill.

PALACE.—Mrs. T. Benton Leiter, the Chicago society leader, made her professional debut in conjunction with Wright Huntington in his sketch, *A Stolen Kiss*, which was fully reviewed in this column when it was produced at Proctor's a few weeks ago. The part of the Countess is not a very trying one and Mrs. Leiter acquitted herself fairly well. Her greatest fault was the frequent dropping of her dialect, falling back on a genuine Chicago accent, with plenty of rough rolling r's. Mrs. Leiter is a handsome woman and seems to have some talent. Mr. Huntington scored once more with his easy manner and finished acting, and Alex Kearney was simply perfect as the fiery Corsican. His work in this part stamps him as a character actor of the highest class, and the pleasure he gave the audience was shown in the hearty applause which followed his exit after the exciting interview with Mr. Huntington. Joe Welch was right at home with the audiences here and his success was very great. He has made some slight changes in his make-up and has added new gags and parodies which made big hits. A parody on "Hello, My Baby" was especially successful. Barton and Ashby indulged in many strange antics and won laughs with their eccentric cake walk. The Musical Ravens, whose act is original and refined, were warmly applauded for their clever playing. Their musical chandler is a feature which found great favor. Their turn is one of the most pleasing of its kind now before the public. J. Frank Ely and L. Florence Harvey introduced a black-face act which is quite lively. They do a cake walk and some songs and dances very cleverly. Marie Stori played and sang a new song, "The Girl I Loved in Sunny Tennessee," which he has tied two new gags and a song. Jess Vernon, a ventriloquist from Australia, made his New York debut with great success. While he uses many of the cut and dried gags common to all men in his line, his turn is very pleasing in spite of that fact. His voice is remarkably flexible and he was encored repeatedly for his singing in many keys. A duet between a dummy boy and a dummy cat is novel and original. Mile. Flora, John "Chinee" Leech, Sherman's goats, and Tobey's views were also in the bill.

GRAND CENTRAL PALACE ROOF-GARDEN.—This resort was opened last week under the management of Lew Morris and good-sized audiences attended throughout the week. Robert Becker's Harmonists played excellent music, and a fair performance was given by Irene Franklin, Deanna and Breen, Erice and Inman, Fields and Sallina, Whitelaw and Stewart, Bates Trio, Etting Sisters, and Eldora and Norine.

CASINO ROOF-GARDEN.—Edgar Atchison-Ely made his farewell appearance prior to his departure for Europe and scored a decided hit in his unique and entertaining specialty. Others who pleased were Cole and Johnson and their dusky assistants in a melange of songs, dances and dialogue; Pauline Hammerstein in well rendered ballads, William Gould, the Francioli Sisters, the Phasey Troupe, Snyder and Buckley, Mile. Franchonette, Nora Lambert, La Petite Adelaide, and Laura Bennett.

MILTON NOBLES' NEW PLAY.

A Tailor-Made Suit, a new comedietta by Milton Nobles, was given a trial performance at Keith's Union Square Theatre on Tuesday afternoon last, with the author and Mary Davenport in the cast.

The characters are a middle-aged Southern gentleman who has been a major in the Civil War, and a spinster of prepossessing appearance. The spinster is discovered at the opening musing on the fact that it is the anniversary of the day on which she and her lover had parted after a quarrel, some twenty-five years before. She drinks to his memory from a bottle of good old Kentucky whiskey and incidentally remarks that she is expecting a visit from a male dressmaker. During a temporary absence from the room the major, who, by the way, is very near-sighted, enters. She returns, and mistaking him for the dressmaker starts a conversation on gowns and trimmings. He is sorely puzzled, and the complication keeps up until he finds his eyeglasses, which had been hanging down his back, and on putting them on discovers that the woman is his old sweetheart. Of course there is the usual reconciliation and the curtain falls on a happy ending.

Mr. Nobles' portrayal of the major was charming. His dialect was perfect, and he had evidently carefully thought out the way in which the quaint character should be played. Miss Davenport made an excellent foil for Mr. Nobles and spoke her lines with a full appreciation of their value.

Whether the play would appeal to the average vaudeville audience or not is a question. It is a delicate bit of work, and while it interested the quiet, sober, eminently respectable audience at Keith's on Tuesday afternoon, its fine points might be lost on an audience made up of less intelligent people.

SIE HASSAN ENTHUSES.

A characteristic letter from Sie Hassan Ben Ali reached The Mirror last week. The great Arabian impresario wrote from Springfield, O., where he is superintending a portion of the entertainment connected with the Elks' Street Fair. His letter is in part as follows: "On June 14 over 20,000 people paid admission at the main gate. This kind of show beats a circus in every point. It costs 10 cents to go in at the main gate; 10 cents more at the gate of the Midway, and 10 cents extra to go in to see any of the shows on the Midway. I must say Frank Gaskell's Midway has lots of good novelty attractions, including four Philippine girls, Cubans, Turks, elephants, camels, donkeys, Japs, and others that I engaged for him. The Elks' Fair is certainly a big success."

AN ENTERPRISING MANAGER.



P. F. SHEA.

The above portrait will be generally recognized in vaudeville circles as that of Mr. P. F. Shea, the popular and enterprising manager of Springfield and Worcester, Mass. For two seasons he has conducted the Nelson and New Gilmore theatres, in Springfield, and for one season the new Park Theatre, Worcester, and in both cities has successfully introduced high class vaudeville on a firm footing, playing seasons of forty weeks each season.

Mr. Shea has made it a point to play only the very best attractions, and insists upon cleanliness as the first requisite. He has had on his bills the most successful of the dramatic sketches and the leading stars who have come into vaudeville from the legitimate. Among the prominent performers who have played under Mr. Shea's management are Edward Harrigan, Milton and Dolly Nobles, Patrice, Lillian Burkhardt, Francesca Redding, Clara Morris, Filson and Erol, Thorne and Carleton, Isabelle Urquhart, Hayes and Lytton, Harrison J. Wolfe, Mary Norman, Jessie Couthoul, Stanley and Jackson, Lizzie Evans and Harry Mills, Mr. and Mrs. Arthur Sidman, Stine and Evans, Grace Huntington, Grant and Norton, John C. Fox and Katie Allen, Little Ruby, Charles Bowser, Morton and Revelle, Bertha Welby, Mr. and Mrs. William Robyns, Mark Murphy, Dolan and Lenhart, Charles T. Ellis, Grapewin and Chance, Canfield and Carleton, the Donovans, Gardner and Ely, Dooley and Ten Brock, Leroy and Clayton, the Seven Reed Birds, Wayne and Caldwell, Willett and Thorne company, Bowman and Adelle, Manhattan Comedy Four, Markell Sisters, Arras and Alice, Mimie Four, Cheridah Simpson, American Musical Four, Sadi Alfarabi, Quigley Brothers, Folly Trio, Six Sennetts, Carl Dammann Troupe, Five Millets, Australian Trio, Press Eldridge, O'Kabe's Japanese Troupe, Akimoto's Troupe, Inez Mecusker, Falke and Semon, Batty's Bears, Three Villona Sisters, Harrigan, George Evans, Diana, Ellinore Sisters, Ramzo and Arno, Polly Holmes, James Richmond Glenroy, George C. Davis, Madame Flower, Leonidas' dogs and cats, Manning and Weston, Four La Mottes, Wilson Family, Romalo Brothers, Raymon Moore, Howard and Bland, Dixon, Bowers and Dixon, Adeline Roattino, Gardner and Gilmore, the Savans, Smith and Campbell, Cook and Sonora, Adele Purvis Onri, Three Schrod Brothers, Four Nelson Sisters, Josephine Gassman, Alice Shaw, Mr. and Mrs. Tobin, Carlini's Animals, Florence Troupe, the Deltorellis, Conway and Leland, Thomas and Barry, Barnes and Sisson, Edward Abies and Helene Lowell, Polk and Collins, Reno and Richards, Charles R. Sweet, Robbins, Powers Brothers, the Blondells, Whitney Brothers, George Felix and Lydia Barry, Sam and Kitty Morton, Lizzie and Vinie Dally, McMahon and King, Bloom and Cooper, Horwitz and Bowers, McHee and Hill, Alexander Heindl, Stimson and Meriton, Four Emperors of Music, Olympia Quintette, Mile. Orbasany, Lawrence and Harrington, Howard and Emerson, Three Melrose Brothers, Melmore, Billy Rice, Edward Latell, Ray L. Royce, and Albertus and Bertram. The American biograph played twenty-seven weeks in two seasons at Springfield and twenty weeks in Worcester.

Mr. Shea's assistant manager in Springfield is P. J. Casey, and A. T. Wilton looks after his interests in Worcester. Both are clever men and have taken excellent care of the houses under their charge.

Mr. Shea will sail for Europe on July 4, with Charles Sasse, on the *Kaiser Wilhelm der Grosse*. He will spend six weeks in selecting some first-class European acts for which he will make season contracts. He will open both houses on Sept. 4.

MADISON SQUARE ROOF OPENED.

The Madison Square Roof-Garden was opened on Saturday evening last, under the management of W. T. Keogh, E. J. Nugent, W. L. Lykens, and H. P. McGarvie. Elaborate preparations had been made for the event, but unfortunately a severe storm upset the plans of the management to such an extent that only part of the performance could be put on, and most of that was given in the concert hall, which is anything but a comfortable place on a warm evening.

The entertainment started in the concert hall and about nine o'clock it was announced that the remainder of the bill would be given on the roof. Everybody climbed upstairs, and just as Irving Jones was in the middle of a new coon song a shower drove the audience back to the concert hall, where Amorita, the Twin Sisters Avon, Ruth White, Stunt, the male Patti, Fields, and Ward, the Stewart Sisters, Louise Gunning, Dorothy Morton, and Rice's chorus girls did their best to entertain. Owing to the absence of scenery in the concert hall a pantomime by Pilar Morin, called *Unmasked*, Isham's Octorons, and Rice's Amazonian grand march were postponed until fair weather. The hit of the bill as rendered on Saturday was made by Stuart, the male Patti, who was enthusiastically applauded and was compelled to respond to a genuine encore.

The roof has been improved in many ways. The stage has been enlarged and a new drop curtain has been added. The "Court of Honor" is a prettily illuminated space on the north side of the roof. A new promenade has also been built and everything has been freshened up generally. It is likely to be a popular place if the weather is propitious.

A SPRING CHICKEN REVIVED.

Edgar Selden's farce, *A Spring Chicken*, was revived last week at Bergen Beach with a fairly good cast, who extracted considerable fun out of their parts. The piece has been revised and improved in many ways since it was seen in New York and it made a pleasing impression. Those who made hits were Gilbert Sarony, Bert Leslie, Martie O'Neil, George Betts, Fred Lucier, J. H. Flynn, Belle Gold, Vinie Henshaw, Olga Orloff, and Josette Webb, who furnished a very merry laugh. Olga Orloff's solos were excellently rendered. The outlook for Bergen Beach, under Percy Williams' hustling management, is very bright indeed.

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SIS HOPKINS—A WISE CHILD.

ALAN DALE, New York Journal, March 8, 1899. "When Miss Melville plays a play of her own I'll pay my dollars to see her, any day."

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SABEL

KOSTER AND BIAL'S

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OPENING OF HAMMERSTEIN'S ROOF.

Charles Hammerstein springs another surprise on New York last evening when he threw open the roof garden of the Victoria, which he calls the Victorian Terrace Garden.

As every one supposed, it is entirely different from any other roof in the world. The place has been designed to represent the grand promenade at Monte Carlo. The structural work is entirely of iron and rises in terraces to the height of thirty feet from the roof. The stage is in the center. It is oblong and is raised two feet from the floor. It is so built that none of the spectators is more than fifty feet from the performers. Another stage is built on the side, so that performances may be given on both stages simultaneously. The lighting is on an entirely new plan, invented by the resourceful Hammerstein. There are 2,000 electric lights, and these are arranged in such a way that there is no necessity for footlights. The incandescent lamps on the lower terrace are immersed in globes of colored water and the effect is novel and pleasing. The decorations consist of growing plants and bushes, no artificial plants being used. The seats are comfortable and well arranged, and the whole place shows that the many-sided manager has not lost his knack of providing the public with amusement in pleasant surroundings.

A special feature is an automatic orchestra, composed of seventeen life-size female figures made up to look like pretty girls.

The evening program includes Astaire, a woman who does mysterious feats in mid-air without supports; four singers from the New Orleans French Opera company; M. Gautier and his horses; Galletti's monkeys; the Allessandro, soap-bubble jugglers; Belle Davis and her "pecks," and others, of whom extended mention will be made in next week's Mirror.

HARRY W. SEMON A BANKRUPT.

Harry W. Semon, the burlesque manager, filed a petition in bankruptcy last week, with liabilities of \$10,877 and no assets. He owes \$4,840 to performers, principally from Feb. 1 to April 17. The list includes Jennie Yeamans, \$100; Madeline Saurley, \$250; Klitty Pembroke, \$500; Mile. Moderska, \$250; Adams Family, \$225; Agnes Evans, \$100; Powelton Sisters, \$100; W. McClain, \$400; S. B. Sanford, \$500; Florence Zeller, \$150; Boulden and Griffin, \$200; Banks and Nona Winter, \$150; Three Little Japs, \$300; Aki Motoi Japanese Troupe, \$100. He owes \$981 for board and lodging to hotels in Boston, Atlanta, Chicago, Milwaukee, and Minneapolis; for transportation, \$474; printing, \$1,880; money loaned, \$300; jewelry, \$153. His attorney, E. F. Stern, said that about \$1,500 were due to unknown parties, as the account books were either lost or in trunks which have been attached by hotel keepers for board.

BLACK PATTI'S SEASON.

America's foremost rag-time entertainers, the immensely successful Black Patti Troubadours, will begin their fourth grand transcontinental tour at Asbury Park on Thursday evening, Aug. 10. From there the company will travel for the third consecutive season to the Pacific coast, via the "Oscar Vanderbilt" and Walker "Bread Basket" route, playing all important points en route. After the California and Rocky Mountain tour the Troubadours will go South, playing every large city. The phenomenal success this company enjoyed in Dixie Land last season will doubtless be repeated, for it is a matter of record that the company and performance created as big a sensation in that section as it has north of the Mason and Dixon line. Voelckel and Nolan claim that next season's company and features will excel all their previous efforts.

GEORGE WALKER MARRIED.

George Walker, of Williams and Walker, was married on Thursday evening, June 22, to Ada Overton, a dusky belle, who is the soubrette of Williams and Walker's company. The ceremony was performed by the Rev. Hutchins C. Bishop, of St. Philip's Episcopal Church. An elaborate dinner was served in the apartments which will be the future home of the bride and groom, and it was thoroughly enjoyed by the invited guests. Bert Williams was ill and unable to be present, but he was represented by a handsome present. Hurlig, Seamon and Tuck presented the groom with a diamond studded chain and the bride with a diamond necklace. The other presents were numerous and pretty.

THAT NEW THEATRE.

All sorts of rumors were afloat last week concerning the new vaudeville theatre to be erected on Twenty-third Street, east of Third Avenue. Charles F. Smith, the real estate agent who is carrying on the negotiations, was seen yesterday by a Mirror man. He said: "The announcements made are premature, but you can safely say that the theatre will be built. The company is organized and we have ample capital, and the project will be carried out." The space on which the theatre will be built has been cleared of the old buildings, and it really looks as if the promoters of the theatre scheme mean business.

NO COMEDY BOXING.

The Police Board of New York city decided last week that boxing exhibitions, unless given by a regularly licensed club, will not be allowed hereafter in New York city. This rule applies even to the burlesque boxing indulged in by comedy acrobats, and performers who have a specialty of this kind who expect to play in New York had better start in to learn something to take its place. The Glenroy Brothers, who made inquiries at police headquarters concerning the new rule, were told that exhibitions such as they give were included in the new interpretation of the law.

DINKINS HAS GONE SOUTH.

Manager T. W. Dinkins, of Roble and Dinkins, who will have on the road next season two burlesque companies, the Knickerbockers and the Utopians, has gone South for a couple of weeks. Mr. Dinkins' home is in South Carolina, which place he has not visited in thirteen years. While there he will attempt to get together a band of genuine Southern singers and dancers, to take to the Paris Exposition next year. After the exposition they will go to Austria-Hungary, from which point Dinkins has had a flattering offer to play a band of genuine Southern darkeys.

PHILADELPHIA HOUSE LEASED.

A lease was signed on Saturday last between John F. Betz, owner of the Grand Opera House, Philadelphia, and A. Hasbain, representing a syndicate of English managers, by which the lessees get possession of the house for ten years. The house will be overhauled and redecorated, and will be opened in the Fall as a vaudeville theatre. The new management will take possession on August 15.

A NEW TEAM.

William Friend has joined hands with Ida Van Sichen. They will present Mrs. Bruno's Burglar, in which Mr. Friend has already been very successful. Miss Van Sichen is very popular in vaudeville, having supported Harry Lacy very brilliantly. Mr. Friend recently closed his season with In Gay Parade, at the New York Casino.

SABEL'S RUBY GOWN.

Josephine Sabel will display her new ruby dress for the first time when she opens in Chicago. This unique gown derives its name from the fact that it is trimmed with genuine rubies and other jewels.

VAUDEVILLE JOTTINGS.

Pat Mahoney is starring in The New Irish Visitors, under the management of Frank W.

Nason. The co. includes Edward W. Emerson, Paul Hamlin, James C. Powers, Harry Hamlin, Edmund Bryan, Barry O'Neill, Tommy Waters, Harry Jones, Madge Norman, Blanche Dixon, Ada Newcomb, Alice Hancock, May Newman, Minnie Connor, and Lottie Waters.

Charles Turner informs THE MIRROR that he is not connected with any pier at Atlantic City. He has been re-engaged for next season at the Eleventh Street Opera House in Philadelphia (Dumont's Minstrels).

Mike Bernard, the rag-time champion of this city, and Lee Barry, who thinks he can tear the lining out of any piano, have been matched to a finish fight for \$250 a side. The contest will take place at Rockaway Park. A well-known piano manufacturer has agreed to furnish as many instruments as may be needed for the occasion, as it is expected that many strings, as well as all records, will be broken.

Lydia Yeamans is the bright, particular star of every bill on which she appears. During the week of June 12 she headed the bill of the Empire Palace, in Edinburgh, Scotland.

The De Forcecasts sailed for Europe on June 20 to fill engagements covering a period of eighteen months. They will open on July 3 at the Palace, London.

Mae Taylor has signed with Ed T. Rush's Victoria Burlesquers for next season to play soubrette roles and do her specialty. She plays Athletic Park, Richmond, Va., June 26, and Terrapin Park, Parkersburg, W. Va., July 3.

Wilbur Mack and Isabelle Fenton did not play Elmwood Park, Syracuse, N. Y., last week, but played Eldridge Park, Elmira, N. Y., instead. This week they are playing Casino Park, Utica, N. Y., with Corning, N. Y., Brantford, Canada, Cincinnati, O., Hamilton, O., and Maysville, Ky., to follow.

Jim McCabe, Violet Mahone, and Andy Hewitt will shortly produce a novel sketch, entitled At a Rehearsal, and will play only first-class houses. The music will all be original.

Mamie Harnish is spending her two weeks' vacation at Ocean View, Va.

Charles Leonard Fletcher completed the Keith circuit in Philadelphia last week, where his successful sketch, Wanted, a Gent, was enthusiastically praised by the local papers. Mr. Fletcher will play his next engagement at the Empire Theatre, Atlantic City, next week.

Edmond Hayes and Emily Lytton left for San Francisco last Saturday night from Philadelphia. They will present A Wise Guy on the Orpheum circuit. Jimmy McKeever, their assistant, accompanied them.

Whitney Brothers are at the Empire Theatre, Atlantic City, this week. After this engagement they will take a fortnight's vacation at their home in Greenville, O.

Harry Cashman, with Hoyt and McKee's globe-girdling co., is introducing Joseph W. Stern and Co.'s ballad, "The Moth and the Flame," in Australia. The co. sings "How I Love My Lu."

The Ameta Sisters were the features of the Youngstown Elks' Fair last week and open for the balance of the season at Asbury Park, N. J., with Sosman and Landis in their new illuminated dancing act. They are booked for next season with the Hervey-Du Vries Comic Opera co. to produce their repertory of dances on a large scale. All the dances will be put on in ballets, including an aerial ballet of seven girls, with the costliest stage setting ever used in an act of this kind.

L. Lawrence Weber has returned from his vacation and has begun active preparations for next season. His Parisian Widows and Dainty Duchesses co. will be on the road again, and several novelties will be added. The engagements so far made include Anna Suits and co. in The Dream of the Cake Walk, the Manhattan Comedy Four, Burke Brothers and Wise Mike, Howard and Emerson, Gilbert and Goldie, Ruby Marion, Leita Meredith, William Trayers, Jennie McCree, Russell and Tyline, Swor and De Voe, and Anderson and Engleton. George Mays and Julius Lensburg will be the musical directors. Charles Wiegand, Sam Dessauer, Max Lazarus, and Louis Lesser will be Mr. Weber's managerial assistants.

Mark Bennett and Al. Rich during the past week were the first to introduce, besides their regular line of illustrated songs, Evans and Robinson's "Bring Back My Baby Girl," the first to be written on the kidnapping of Marion Clark, and Harry Martin's "Savannah Lou," as well as their own latest composition, "What Will the Answer Be?" with original and beautiful illustrations. They have in preparation for next season Max S. Witt's "Wait Till My Ship Comes In" and "My Little Georgia Rose," which they will introduce with the Royal Burlesquers.

Pauline Hammerstein made a pronounced hit last week on the Casino Roof-Garden. She is a bright and clever performer.

Teal and Baker have just closed a very successful season of forty-five weeks with H. Henry's Minstrels.

James Paxton Voorhees, son of the late Senator Voorhees, of Indiana, will shortly make his vaudeville debut at Keith's Philadelphia Theatre as The Hoosier Humorist. Mr. Voorhees makes a specialty of Hoosier dialect impersonations, and also has some interesting political reminiscences of "Freaks of Congress," with imitations of Peffer, Simpson, Ingalls, and James Hamilton Lewis, interspersed with some of Speaker Reed's humorous remarks.

John Tiller, the celebrated ballet master, of London, arrived in New York a few days ago, to look over a number of his pupils who are appearing at the New York.

A. J. McWatters, of McWatters and Tyson, has written another song entitled "You're the Girl I Love," which promises to be a big success. He has also written a new finish for his act, which is decidedly novel.

Ed F. Rush's Bon-Ton Burlesquers closed a most prosperous season of forty-five weeks at the Star Theatre, Brooklyn, June 17. The coming season will open in August, and everything will be entirely new. The company is complete and the costumes and scenery ready. Rehearsals will begin early in July.

Jack J. Farley having finished the season with the Bowdoin Square Stock company, has been engaged for a season of six weeks in the New England parks.

George Scanlon and Pearl Stevens are playing a three weeks' engagement at the Palace Theatre, Boston. They open at Pleasure Bay Pavilion, Bridgeport, Conn., on July 3.

Waterbury Brothers and Tenny were obliged to cancel their date at Proctor's Twenty-third Street Theatre last week on account of the illness of Tenny. They were replaced by Stine and Evans, who, notwithstanding the fact that they have played this house twice within the past two months, made such a big hit that they were booked for another return date.

Emery and Nodine are scoring heavily with "My Little Georgia Rose," "Sadie McIntyre," and "Nonie."

John T. Hanson and Maybel Drew played River-side Park, Bangor, Me., last week, and met with great success in their specialty, My Wife's Cousin.

Three well-known comedians of the Dinkins and Roble forces are playing at Bergen Beach this summer, Marty O'Neill, who goes with Kelly's Kids; James C. Flynn, who will be with the Utopians, and Bert Leslie, who is signed with the Knickerbockers. Manager Dinkins' Bon-Ton Theatre orchestra, under the leadership of Louis Reinhard, is also at the Beach.

Victoria Burlesquers is the title of Manager Ed F. Rush's new attraction. The season will open in August and is booked in all the best vaudeville and popular price theatres. It will be made one of the most pretentious organizations

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of the kind, and several features new to vaudeville are promised. The roster will include Dally and Vokes and Curtis and Willy.

Mrs. Bert Howard (Leona Bland) last week underwent a very successful operation, which was performed by Dr. Reig. The team will resume playing their act on July 16 at Ontario Beach Park, Charlotte, N. Y.

The Graham Southern Specialty and Cake-Walk co. will open its third annual tour at the Grand Opera House, Boston, on Labor Day.

Jack Symonds closed a very successful engagement on the Orpheum circuit with his monologue specialty at the Orpheum, Omaha, on June 24. He played eleven consecutive weeks in San Francisco. He has gone to his home in Portland, Me., for the summer.

McIntyre and Heath's Comedians open at Gilmore's Auditorium, Philadelphia, on Sept. 18, under the management of W. F. Crossley. Among the people engaged for the co. are McIntyre and Heath, the Three Nevares, the Young America Quintette, Berenda and Breen, the Great Rickelle, Ellisworth and Burt, Coulter and Starr, and Maud McIntyre. A big European act will also be engaged. The entertainment will close with an afterpiece with the entire co., for which special scenery will be carried. John R. Considine is the proprietor of the enterprise.

Minnie Du Pree, formerly of Seymour and Du Pree, has joined hands with Henry Fry, the tramp comedian, formerly of Fry and Fields, in a new act called Welcome Home. Miss Du Pree states that she has not worked with O. G. Seymour since May 8.

Rose Kessner and Annetta Reid (formerly of Reid and Halvers) have joined hands and will do a singing, dancing and acrobatic specialty. They will play dates this summer, and are now at Main Street Park, Richmond, Va.

Baby Lund, after her Western triumphs, is coming East. She is singing, "Why Don't You Get a Lady of Your Own?" "The Girl I Loved in Sunny Tennessee," "Military Mollie," and "My Heart's Delight," all published by Joseph W. Stern and Co.

Maud Caswell and Arthur Arnold have made a big hit on the Orpheum circuit. They were re-engaged for a third week at Los Angeles, after which they play a return engagement at the Orpheum in San Francisco.

Jeannette Dupre-Watson has just inherited 2,000 francs, left to her by her grandmother in Lyons, France. She will be with the American Burlesquers, as usual, next season.

Bennett and Rich, the popular and successful song illustrators, are making a tremendous hit with Gussie L. Davis' song, "He Carved His Mother's Name Upon the Tree," and will be the first to introduce J. F. Helf's latest composition, "The Spelling Match," with their own original illustrations. They predict a big hit for the song.

Williams and Melburn closed a successful week at Lake View Park, Middletown, Conn., and opened June 26 at Rockville, Conn., with New Rochelle to follow.

Aida Woolcott and Gertrude Swiggette have joined hands and are doing a new act called The Golf Girls. They open in the new act shortly at a New York garden.

Gillett and Lincoln were a big hit at Keith's Providence house and have the circuit to follow. Frank E. Gillett has been engaged to play his old part of Teddy with A. Q. Scammon's Ren-Widow Brown the coming season.

Grant and Durand have made a phenomenal hit in Boston and are credited with being the most popular sister act who have ever visited the Hub. They were offered an entire summer's engagement there and have also been offered some splendid bookings for the summer for New York and vicinity. They have not yet signed for next season.

Business-Manager Paulsraff reports a most flattering outlook for the bookings of Manager Dinkins' new production of Kelly's Kids, and has received letters by the score asking for a

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lithograph, which was the result of sending out some sample paper to different house managers.

Papinta, after spending three weeks at Mt. Clemens, opened yesterday at Shea's Music Hall, Buffalo, N. Y.

Leslie and Audley are at Railway Park, Birmingham, N. Y., this week.

Terry and Elmer have introduced Max S. Witt's pretty new ballad, "You Are So Dear to Me."

John C. Rice and Sally Cohen, who are now abroad, have secured a number of new songs and one-act plays which they will introduce here next Fall.

Josephine Sabel scored a big hit with Charles B. Ward's new song, "I'm Happy When My Baby's by My Side," at Koster and Bial's last week.

Brandon Hurst, the author of The Stolen Kiss, now being played in vaudeville by Wright Huntington, has written another sketch, Tompkins of the 7th, which Mr. Huntington has accepted. The central figure in this sketch is a dashing cavalryman, very much in Mr. Huntington's line. He will alternate the sketch with The Stolen Kiss next season.

Solaret, the clever dancer, injured her ankle very badly a few days ago. It has mended rapidly, however, and she will resume work next week at Utica, N. Y.

Dave Reed, Jr., has written words for George Roble's cake-walk hit, "A Rag-Time Skedaddle," both being issued by Joseph W. Stern and Co.

A benefit was given at the Park Theatre, Indianapolis, on June 15, 16 and 17 for the Buffaloes, a colored order similar to the Elks. The affair was under the management of Harry Fidler, who was assisted by Bailey and Housey, John Rucker, Dan E. Washington, and many others.

Jo Paige Smith left New York last week for Milwaukee, where he will visit his relatives. He has worked hard during the past season, and has earned a good long vacation.

Montague and West are at liberty for next season. They have in preparation an entirely new act, written especially for them and introducing a lot of original lines and business, as well as some novel instruments. They will spare no expense in its production and believe it will be the hit of their career.

Earle Remington writes that she is visiting at the home of her father, in Decatur, Ill., where she is preparing for the jolts and jars of the coming season. Her husband, E. J. Hines, is taking the baths at Mt. Clemens for the rheumatism. Their season begins on July 2, at Ferris Wheel Park, with Suburban Park, Shea's, Buffalo, and the Keith circuit to follow.

"Jim Morton," of Morton and Revelle, has been engaged for Hurlig and Seamon's Bowery Burlesquers for next season.

Ben Hurlig, general manager of Hurlig and Seamon's Harlem Music Hall, and his wife are spending their vacation in the Adirondacks, and will be there until Aug. 1. Mr. Hurlig intends to make a two weeks' fishing trip through the Lakes before returning to New York.

Manager Kingsbury will present for the first week of the season at the American Theatre Roof-Garden, which opens July 1, a bill which will include Canon and Herbert, the Cardowne Troupe of dancers, the Clorisse Sisters, Jess Dandy, Hebrew Impersonator; the Ladies' Symphony Quartette, Viola Sheldon, Grace Sherwood and May Durva, and Williams and Adams. Pauline Hall will be a special attraction for the opening night. The orchestra will be directed by Maurice Levi.

Shayne and Worden left last week for their summer home at Red Bank, N. J., and will remain there until they open their season with Bissell and Brown's Fads and Follies company. They will introduce in their specialty next season several new and laughable bits of satire.

The Western managers are working enthusiastic over the improvement in the work of Adele Pur-

vis Onri, whom they class as the "greatest globe-trotter on earth."

Lil Hawthorne will open at the Alhambra, London, on August bank holiday.

Taylor Holmes, the monologue entertainer, who made such a good impression at Keith's week before last, sails for Europe July 10.

Helene Mora sailed for Europe on the *Umbria* on Saturday last.

The Lawrence Hotel, Washington, D. C., has the following attractions this week: Charles E. Scharf, Mare Zanfratta, Joe Bumell, Frankie Emmett, W. L. Thornton, and Demonic and Belle.

R. G. Knowles and his wife sailed for England on the *Germanic* on June 21.

A burlesque on *The Man in the Moon* will shortly be produced at the Casino Roof-Garden. It will be called *The Girl in the Moon*, and will last one hour.

Two waiters in the Aerial Magnolia Grove were arrested last week for selling drinks on Sunday. It was shown that the place has a hotel license, and the men were discharged.

The Police Board of New York threatened last week to revoke the licenses of several Coney Island concert halls in which the Sunday law had been violated.

Blocksom and Burns will close a very successful season of circuit chasing on Saturday night. The months of July and August have been allotted for recreation. They will go to Fair Haven, N. J., and while away the time fishing, etc., on the Shrewsbury River.

A. H. Knoll and Marie McNeil, the cornetists, are engaged as a special feature with the Exposition Circuit of 1899, sixteen weeks, playing under the auspices of the Elks, of which order both are members. Miss McNeil being an honorary member of No. 67, Erie, Pa. They have recently purchased a valuable corner lot at Eighteenth and State Streets, Erie, and will erect two three-story brick buildings, which will be known as the Knoll and McNeil Block and the cost of which will be about \$20,000.

Alice Gilmore will play the roof gardens and the parks this season. Next season she will originate the *Widow in Leonard's Two Jolly Rovers* and do her specialty.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The Summer parks, all kinds of out of door resorts, not forgetting the Masonic Temple Roof, have been almost to themselves now, as most of the other houses have closed. The final performance at the Great Northern occurred last Saturday night, when Ward and Vokes and their jolly lot of players packed their trunks and left for parts where needed rest and quiet will fit them for the coming season. Ward and Vokes deserve credit as well as E. D. Stair, their manager, and his corps of assistants, for the enjoyable entertainment, and whatever the faults of burlettas, the co. was a splendid one throughout, and Ward and Vokes merit praise for at least trying to give us something new and bright. Next season they will be seen in a farce-comedy called *The Floor Walkers*.

This week the prize attraction at the Masonic Temple is Mme. Herrmann, and associated with her are Stanley and Jackson, Webb and Hassan, Florence Bindley, Schuyler Sisters, Louis Granat, Carter De Haven and Bonnie Maie, Knight Brothers, and Storer's views.

Chicago Opera House: Kohl and Castle make it a point to give their patrons both drama (in short sketches) and vaudeville this Summer, and some good performances result. This week Robert Mantell is the headline, supported by a small co. Mr. Mantell is presenting his one-act comedy, *A Lesson in Acting*. Among the specialty people are Mons. Calandio, Four Orlans, Emma Carus, Al. and Mamie Anderson, the Little Big Four with their farce, *Traveling in Disguise*; Artie Hall, Pascual, Kentucky Trio, Howard Brothers, Allen Schrock, Franklin and Dalton, Nolan Washington, Three Constantine Sisters, and Baby Olivette.

San Souf Park: This popular resort has changed its policy and comic opera will be given a trial. Ferris Wheel Park: One of the best acts of the kind, Esmeralda, is the topliner. She is an accomplished artist in every particular. The bill also includes Tege and Daniels, Julian Rose, Garden and Hunt, May Hoy, Lina and Vani, Trask and Hunt, and Baby Lewis.

Charles Park: Manager Simpson has a good programme this week made up of Scott and Wilson, Schmidt Trio, the Hoffmays, Van Brothers, and Mack and Armour. Great crowds shoot the chutes as usual.

Sam T. Jack's: Skyarking continues to be the attraction. Many original and funny lines have been introduced. The olio was quite satisfactory, and the Harrow of the Effendi is retained as the curtain raiser, with a lot of new songs and specialties. Items: Harry B. Clifford spent a few hours in Chicago last week. Tom Diggins, who, with W. A. Mahara, has the big Omaha Exposition water carnival in hand, informs me that the exhibition will surpass anything of the kind ever produced. He is a very capable manager, and the future looks bright indeed for the novelty exhibition. The person who guessed who would be this week's star attraction at the Masonic Temple received a prize of \$100 in gold. Harry Earl, formerly manager of the Masonic Temple Roof Theatre, has forsaken vaudeville and next season will be connected with the staff of Manager Jules Murry, who manages Lewis Morrison and several other high-class attractions. Mr. Earl departed for the East last Saturday. What promises to become a very popular song is called "I Love You So." It is the work of John Bastian, a clever musician and composer of promise.

WILLIAM FITZGERALD.

BOSTON, MASS.—Ching Ling Foo is Boston's sensation and Keith's is packed to the doors on the hottest nights. I never saw such business, and it is well deserved, for last week's programme was the finest that Keith's ever gave. This week the bill includes Henry Woodruff in a musical comedy called *Two Artists and a Model*, in which Mabel Dixey makes her vaudeville debut. The others are George Evans, Tom and Hattie Nawn, Maud Bliss, Caron and Herbert, Howard Hall, Louise Trux, Gotham Comedy Four, Lester and Steers, Lavender and Tomson, Harris and Fields, Dewell, Field and Gilbert, Wilson and Halpin, Whidden and the biograph. St. Ouge and Clay are the bright and shining lights of the bill at the smoking concerts at the Palace this week. The other features are Hart and Mills, Minnie Cline, Dewitt and Tourge, Bessie Taylor, Cassy Grant, Julia Taylor, Pauline Sylvester, Babe Barrett, and Alice Leslie.

At Austin and Stone's this week appear the Milan Choir, Sisters La Blanche, the Deltino Family, Swift and Zola, Sisters Cooper, Cook and Hall, Adelle Maple, Hardie and York, Brothers Thorpe, the Holbrooks, Carrie Lucas, Morcan and West, Harry Newman, Powell Sisters, Frank Irving, and the glyptoscope.

J. W. Gorman's Imperials at Norumbega Park present the Pattens, the La Nells, Uddell and Pearce, and Reed's trained dogs.

Colonel F. P. Stone, C. A. Shaw, and Dr. Al. Watts have returned from a week's fishing at the Rungwey Lakes. They met with excellent success. The biggest catch being 25. While trolling Colonel Stone caught a seven-pound trout and by the fishing landed a two and one-half pound trout. A six-pound salmon was also included in the catch.

The Frank Bush Specialty co. is at the Point of Pines this week, including Katie Hope Sprague, the Pas Ma La Trio, and Hugh Flaherty.

JAY BENTON.

PHILADELPHIA, PA.—Keith's for this week presents sixteen entertaining features, prominent being the Wilbur Vincent co. in *A Strange Baby*, Kelly and Ashby, Kara, the phenomenal juggler; the Blondells, Fisher and Carroll, Louise Gunning, Rosalie and Elliott, Al. Wilson, Ethel Levey, the Paspartis, Farrell and Taylor, Swan and O'Day, Baby Helen, Muck and Daly, and the biograph. Joe and his water are also among the appreciated attractions. The Lyceum has a novelty for the week called *Darkest South*, being a new organization of colored professionals for the Summer season only, to play the parks. Floyd Lammun is at his post at the Trocadero, looking after the mats and costly improvements that will take all Summer to complete.

S. FERNBERGER.

CLEVELAND, O.—The big street railroad strike

has the effect of keeping down the attendance at all the resorts. Notwithstanding this the Garden Theatre continues to do a good business, as it operates a free bus line for its patrons. The bill commencing June 26 will be the Rappo Sisters, the Johnsons, Little Nona Winter, Banks Winter, and others. The Knights of St. John, who will hold a convention in this city week of St. John, will secure the entire seating capacity of the Garden for Monday night. Items: Professor Gentry's Dog and Pony Show will pitch its tents on the grounds at Hough and Willson Avenues Monday, 26, and will continue during the entire week. The Elks are making great preparations for their exposition and carnival to be held in conjunction with the State reunion in August.

WILLIAM CRANSTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The bill for the closing week of the season, June 19-24, offered Arthur Dunn and Clara Belle Jerome in *The Messenger Boy*, which is a great big laugh. Chums was presented by Howard Hall and co. The sketch showed Mr. Hall to good advantage and Helaine Hadley was admirable. She has a charming personality. Albert Tavernier and Laura Alberta were also well received. Monroe and Mack scored as usual, and Farrell and Taylor were recalled several times. Harris and Fields, Taylor Holmes, Giguere and Boyer, Lincoln and Gillette, Flood Brothers, Walter Hyde, the Reillys, and John R. Hart were all good.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—The bill at Shea's 19-24, while a good one, was hardly up to the standard of this house. There was apparently no falling off in business, however. The Four Cobans headed the bill. They produced their familiar sketch, *Running for Office*. Their efforts were greeted by shrieks of laughter and prolonged applause, all of which was well deserved. Inez McCusker, as radiant as ever with her most bewitching smile, sang a number of ballads with good effect. Yorke and Adams were good, introducing several new parodies. Others were Boyle and Gaham, Cooke and Clinton, Carlos and Violette, Marsh and Sarella, Swift and Huber, and the biograph. Papinta heads the bill 25-31.

KENNOLD WOLF.

SAN FRANCISCO, CAL.—Great business at the Orpheum week June 11-15. Fred Nido made a hit as a monologist. Tacciani, the female impersonator and vocalist, sang well. Hanley and Jarvis presented a lively turn. The holdovers all repeated their successes of the previous week. Novelties for week 25 include Melville and Stetson, Will M. Cressy and Blanche Dayne, and Francesca Redding.

FRED S. MYRTLE.

PITTSBURG, PA.—At the Duquesne Garden Josephine Gassman and her pickaninnies opened June 19 for a week. Annie Lloyd was also a favorite. Week 26 the Grand Opera House will be open for the benefit of organized labor in Allegheny County. Vaudeville will be the attraction.

E. J. DONNELLY.

NEW ORLEANS, LA.—At West End, Perkins Choromilant Band continues its successful engagement and the vocal quartette is particularly effective. Froebel and Ruge continue to please and the new comers, Kitty Gardner and J. Gilmore, in a clever comedy sketch, are meeting with favor. The vitascope shows interesting views. At Athletic Park Brooke's Chicago Marine Band is still the chief attraction, and rightly so, for the classical and operatic programmes are highly meritorious. Sibyl Sammis, the sweet singer, remains. Marie Stuart and Newell and Shevett, together with the cinematograph, are additional attractions. Item: Morris Marx has been connected with the Grand Opera House for a number of years, was tendered a benefit by his numerous friends at the Grand June 22, and a crowded house testified to the esteem in which the young man is held by the community. Local talent made up the bill, and Mr. and Mrs. Bernard Shields, Robert Abbott, Claus Bogel, Mrs. Annie Shields, Joe Castello, Valentine Ryan, Ben Casanas, and Messrs. Krumm, Queen, and Killen contributed their services for the occasion.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): One of the best of the good bills drew strongly June 12-18. Something entirely new was offered in the Burmese jugglers, Mong, Ton and Moung Chet, who gave a marvelous exhibition of ball tossing, using only the feet and legs. Montgomery and Stone made their usual strong hit with their excellent soft-shoe dancing. Clifford and Ruth, old favorites here, were a hit in their bright sketch, and Caswell and Arnold were entertaining in acrobatic comedy. Of the continuers Billy Van was heard to advantage in parodies and discussions, the Donovans were out with new business, and the Montrose Troupe repeated their wonderful tumbling act, a treat indeed to lovers of athletics. Coming to the head of the parade are: Morris Meyer, manager of San Francisco, the head of the Orpheum circuit, has returned home after a short sojourn at Catalina Island, where he acquired a brand new stock of fish stories.

DAYTON, O.—Fairview Park (Charles Woodruff, manager): Barlow's Minstrels closed a week of fair business June 17. The first part was pleasing and the olio introduced a number of clever specialties. Mons. Zella, Col. John and Baldwin, and Briggs proved popular. Wilson and Lorraine, the Devoit Trio, Ollie Young, Three Goldsmith Sisters, and Her. Birk and McDonald are here week 18, and it promises good business. Items: Gilbert, doorkeeper; Fritz McGowan and Harry Smith, in charge of the stage, are familiar faces in their respective capacities, they all being popular employees at the Park Theatre during the regular season. Charles O. Woodruff is striving hard to make the theatre popular and successful, and it is hoped that his efforts will be rewarded.

OMAHA, NEB.—At the Creighton-Orpheum week June 18 the Photos, Valmore, Polk and Collins, Emma Carus, Henri and Rosacati, De Graus, Jack Symonds, and the kindred. At the Trocadero Mattie Vickers, Monroe and Hart, Morrissey and Cameron, Mile. Stella, Spruce and Serris, Robert Myers, Brothers Brazil, Francis Grey, and Pauline Ferguson. At Wirth's William and Blanche Hayter, the Rosar Trio, La Petite Ellen, and Bernice. Items: Manager W. W. Cole, of the Trocadero, has leased Lake Manawa, across the river, and is conducting a first-class vaudeville performance at the theatre there. Both of our leading vaudeville houses gave benefits last week for the sufferers in the terrible Herman, Neb., cyclone.

FITCHBURG, MASS.—Vaudeville is now being given at Whalom Park, the Summer resort of the Fitchburg and Leominster Street Railway Co. Appeared week June 12: The Boston Orpheum, Minstrel, including Ward and Fox, W. J. Sully, W. J. Clifford, E. F. Moore, and others. Pinehurst, the Summer resort of the Fitchburg and Suburban Street Railway Co., was opened 12, and the performance given by Raymond Moore and his Vaudeville Stars, under the direction of Grant and Flynn, made a big hit. Mr. Moore was in excellent voice and proved a great drawing card. Others on the bill were the Partellos, Mosher, and Bowman and Carlin, Grant and Flynn's New York Specialty co. 19-24.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Week June 19-24 opened to good business. An attractive programme was presented by Rhode Oliver, Clara Wagner, Kittle Pink, Bessie Malcom, Grace Gilmore, Marion Atwood, Frank McSorley, W. J. Malcom, and Edward Perry. Olympic (S. Fink, manager): Week 19: Fair houses. Hazel De Mar, Amy Lee, Ella Hewitt, Mae La Reno, Polly O'Neill, Eunice Ellis, Leo La Reno, Charles Pounce, Fred Shaw, Walter Shaw, Fred Langley, Charles Ellsworth, and Charles Gardner. Tivoli John Straka, proprietor. Fred Sanford, business manager. Week 19: Good patronage. Della Wall, George Fisher, and Fred Sanford are on the bill.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): Week June 19-24: The Boston Palace Theatre stock co. played to good business. This is the co.'s third week and the show is very good. The Musical Johnsons, who filled in last week at the Arena, do some remarkably good xylophone work. A monologue by Charles McKenna is also very good. At Arena Summer Garden, Montreal Arena Co., managers: The bill this week is, on the whole, a good one. The Wilson Family, Brothers Thorpe, Leon turn, which elicited rounds of applause. The Morris trained ponies were very clever. Business fair.

RICHMOND, VA.—Auditorium Thomas G. Leath, manager: The best bill since the opening of this popular amusement park is to be seen this week and large crowds are the order. The bill includes Billy, Mae and Daisy Golden, Coppelle Sisters, George Channing Durling, Thompson and Carter, and James and Sadie Leonard. Main Street Park (Allen Jenkins, manager): The Prentice Trio, Lawrence and Harrington Leslie and Audley, Gallagher and Barrett, and Keough and Ballard pleased large audi-

ences. Item: Manager Leath, of the Auditorium, has added a large brass band.

KANSAS CITY, MO.—Fairmont Orpheum (M. Lehnman, manager): Corn Beckwith, the celebrated swimmer, gave exhibitions in the lake June 23-24. The Faust Family of acrobats headed the list on the stage. Almont and Dumont, excellent musicians, won hearty applause. Edna Aug in songs and imitations of Anna Held was fair. Fitzgerald, the lighting change artist, gave twenty characters and was very entertaining. Frank McGowan and the Arnold Pantomime co. completed the bill. Business was large throughout the week.

VICTORIA, B. C.—Savoy (McDonald and Jackson, managers): This theatre, opened May 24, has gained a well-deserved popularity. For week June 12 the following talent put on a really fine vaudeville performance: Kitty Heuston, Beatrice Lorne, Cammetta Sisters, Beatrice De Nova, Four Peri Sisters, Kathanka and Lottie Ellis, Cornelia and Le Claire, Smith and Ellis, Blanche Le Claire, and the Three De Novas.

SARATOGA SPRINGS, N. Y.—Broadway Music Hall (Patrick McCue and Edward Maloney, proprietors; Harry F. Curtis, manager): This place is growing in popularity, as the attractions are of a high order. The bill week June 19 includes Mortimer and Darrall, Martin Maloy, Clara Barnes, Harry Van Vughten, and others. Week 26-30: Edna Barrette, Jenkins and Russell, and Robinson and Sheldon.

TORONTO, CAN.—New Bijou (M. S. Robinson, manager): An excellent Summer entertainment is being given by Pauline Elliot, Jeannette Perie, Fanny Granger, and Newman and Golden. The British-American Band, under the leadership of John E. Kurkamp, is drawing large crowds to Hamilton Point. Mr. Kurkamp's solos are especially effective.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week June 19 very good performances by Adie Favart, Phelps Sisters, Wiley Hamilton and Ruth Wiley, Barrett Brothers, Susie Goodwin, and Martine. Ocean View (Oscar P. Sisson, manager): Week 19 S. R. O. The De Filippis, Katherine Irwin, Lawrence Crane, Fields and Russell, and Dixon, Bowers and Dixon.

SOUTH BEND, IND.—Wigwam at Springbrook Park (Darbrough and Johnston, managers): Opened June 18 with large attendance. A good bill was given, including Lea Peasley, vocalist; Beatrice Lavigne, William Long, Buford Curtis, Moore and Lessing, Sisters Joy and Clayton, and Jers and Moorehouse.

HARTFORD, CONN.—The Chutes and Wordier's Park are doing an excellent business. In the theatre of the latter a most entertaining vaudeville bill was given week of 12, which included Alex Wilson, ventriloquist; Harry and Anna La Dell, Professor Van Vranken, Henry Patrell, May Velville, and Mme. Reynard.

BATH, ME.—Merry-making Park Amphitheatre opened June 19. Gernelia and Shirk, the Floxys, Bud Snyder, Vilona Sisters, and Frank Clayton were in the opening bill. For week 19: J. W. Gorman's Merry Makers, including the Burtons, E. M. Reed, the Darrells, Little May Burton, Clarence Burton, and the Carbons.

DULUTH, MINN.—Pavilion Theatre (William J. Wells, manager): Business fine. Week June 19-24: Edith Marceta, Rose Wentworth, Sadie Manning, Kehoe and Rumer, Mayme Smith, Scott and Howard, Adriane, Blackford Brothers, and William J. Wells. The feature is the dancing of Adriane.

MEMPHIS, TENN.—East End Park (Charles T. Taylor, manager): For the week of June 18 the bill included Gullihan and Delmore, Lewis and Lake, Edith Shaw, and Holl and Edmonds. The Second Regiment Band (local) gave two concerts in addition to the regular bill. Business excellent.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): The bill for week closing June 23 was excellent and the patronage was liberal. Diana, Horace Golden, Walton Brothers, Onri Sisters, Dick and Alice McAvoy, Whiting Sisters, and De Veaux and De Veaux were on the bill.

SANDUSKY, O.—Cedar Point (George A. Boecklin, manager): O'Kabe's Japs, Louis Granat, and Emory and Russell closed a very successful week June 17. Week 18: Titania, Duffy, Sawtelle and Duffy, Maze Wentworth, and Leo and Chapman; business immense; weather fine.

HAMPDEN, ME.—Riverside Park: The Landen Vaudeville co., under the management of George Martine, opened with a good programme 19 to large and highly pleased audience. The people are the Martines, Nooyah, Mile. Louie, Hansen and Drew, E. M. Hall, and others.

MASSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Ollie Young, the La Reones, Whiting Sisters, and the McAvoy's closed week of June 12 to good-sized audiences. For week 19: Magee and Crimmins, Peter Baker, Saville Sisters, and Lottie Symonds. Week 26: Barlow's Minstrels.

PORTLAND, ME.—Riverton Park (E. A. Newman, manager): The Boston Novelty co. week June 19, assisted by the Fadettes, was a strong attraction. Items: Helen Robertson arrived at Cape Elizabeth 22 for Summer. Portland Lodge of Elks had their annual field day at Chebeague Island 19.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, manager): Clarence Leonard, business manager: Week June 19-24: Rockfield and Hall, the La Roses, Sisters Castle, Walter Kent, Mile. St. Ormand, Mile. Modesta, Jack Welch, Myrtle La Blanche, Minnie Gordon.

BINGHAMTON, N. Y.—Casino Park (J. P. E. Clark, manager): Season opened June 19 with Little Chip, De Hollis and Valour, Mason and Wright, Jerry Sandford, Shindans, Alice Cuvornello, and Flossie Wilmet to large and pleased houses.

MINNEAPOLIS, MINN.—The Harmonia continues to do good business. The attraction week June 19 were Baker and Fonda, Lulu Goodwin, Charles Wold, Baker and Fonda, Gussie White, Harrington, Borsch and May, and Charles Daly.

DETROIT, MICH.—At the Wonderland week June 18 William H. Windom and his quartette are the star attraction. Their singing is very good. Bentham and Byrne, Lewis and Elliott, and Nellie V. Nichols are also here.

KALAMAZOO, MICH.—The Lake View Casino under the management of Sam Mittenhal, opened June 18, making a great hit. Over three thousand people attended. The Two Little Punks made a tremendous hit. Week 25: Keystone Comedy co.

AKRON, O.—Lakeside Casino (Harry A. Hawn, manager): Sophia Burnham, the Kleists, Kitty Ford, Forrester and Floyd, and the Litchfields June 19-24, performance excellent; crowded houses.

ROCKFORD, ILL.—Harlem Park: This popular Summer resort opened June 10 under the management of Mittenhal Brothers, presenting a thoroughly good business.

KANKAKEE, ILL.—Electric Park (Ashby Mittenhal, lessee): Clorindy June 19-24, good business, audiences pleased. 26-31: Biograph Concert co.

VAUDEVILLE PERFORMERS' DATES.

Allen, Phyllis—G. O. H., Pittsburg, June 26-1. Adams and Rosa—Pastor's, N. Y., June 26-1. Allen and Delman—Central Palace Roof, N. Y., June 26-1.

Adelaide, La Petite—Casino Roof, N. Y., June 26-1.

Angela Sisters—N. Y. Roof Garden, June 26-1.

Arras and Alice—Palace, N. Y., June 26-1.

Adams, Casey and Howard—Proctor's, N. Y., June 26-1.

Astaire, Victoria—Roof Garden, N. Y., June 26-1.

Amnden, Arthur—Aerial Palm Garden, N. Y., June 26-1.

Arnottis—Aerial Palm Garden, N. Y., June 26-1.

Adelman, Joseph—Hopkins, Chicago, 3-8.

Allen and West—Duquesne Garden, Pittsburg, June 26-1.

Albertus and Bartram—Crystal Palace, London, England, indefinite.

Adams Brothers Co.—Atlantic City, N. J., June 19-Aug. 5.

Anderson and Engleton—Shea's, Buffalo, June 24-1.

Avon Twin Sisters—Madison Roof Garden, N. Y., June 24-1.

Amorita—Madison Roof Garden, N. Y., June 24-1.

Andersons, The—Chicago O. H. June 26-1.

Burkhart, Lillian—Proctor's June 26-1.

Boyle and Graham—Pastor's, N. Y., June 26-1.

Blondells, The—Keith's, Phila., June 26-1.

Blocksom and Burns—Keith's, N. Y., June 26-1.

Benmont Sisters—N. Y. Roof-Garden, June 26-1.

Barton and Ashby—Proctor's, N. Y., June 26-1.

Blanchard, C. C.—Keith's, Phila., June 10-1.

Keith's, N. Y., 3-8.

Beards, The—Meriden, Conn., June 26-1.

Bliss, Maud—Keith's, Boston, June 26-1.

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